DOCUMENT RESUME

ED 057 065 TE 499 806

AUTHOR Brunet, Jacques, Ed.
TITLE Oriental Music: A Selected Discography.
INSTITUTION National Council of Associations for International Studies, Pittsburgh, Pa.; New York State Education Dept., Albany. Center for International Programs and Comparative Studies.
PUB DATE 71
NOTE 107p.; Foreign Area Materials Center Occasional Publication No. 16
AVAILABLE FROM New York State ERIC Service, Room 468 EBA, State Education Department, Albany, New York 12224 (free microfiche copies); N.Y. State Ed. Dept., Center for International Programs & Studies, Albany, N.Y. 12224 ($3.00)

EDRS PRICE MF-$0.65 HC-$6.58
DESCRIPTORS *Cultural Enrichment; Instructional Materials; *International Education; *Music Appreciation; *Music Education; Nonwestern Civilization; *Oriental Music; Phonotape Recordings
IDENTIFIERS *Asia; Discography; Middle East; North Africa

ABSTRACT

This discography was prepared at the International Institute for Comparative Music Studies and Documentation in Berlin as a contribution to strengthening material resources useful in teaching about societies and cultures outside the United States and Western Europe. It is not an exhaustive compilation, but a selection of recordings of traditional music of Asian countries. Only records commercially available today have been included. Areas of the world covered are the Middle East, North Africa, Central Asia, South Asia, Southeast Asia, and East Asia. (Author/CK)

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# ORIENTAL MUSIC:
# a selected discography

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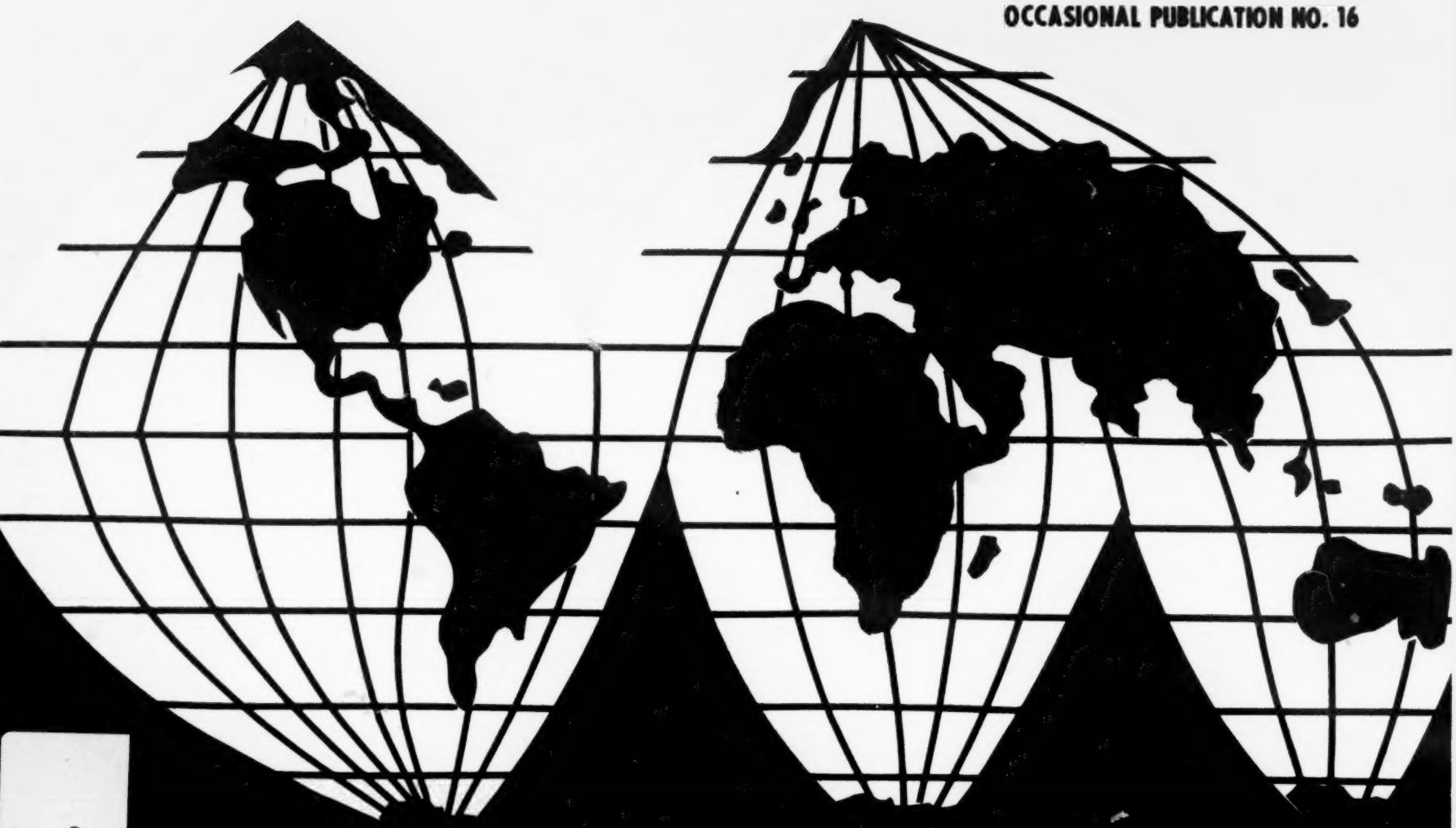

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# ORIENTAL MUSIC: A SELECTED DISCOGRAPHY

Compiled by
International Institute for Comparative
Music Studies and Documentation - Berlin

Occasional Publication No. 16
Foreign Area Materials Center
University of the State of New York
State Education Department
and
National Council of Associations for International Studies
New York, 1971

TE 499 804

## FOREWORD

I can remember being told when I was younger that music is the universal language. But the universal language that the speaker had in mind in those days was, in reality, French or German, and what he usually meant was that everyone ought to appreciate Bach, Beethoven, and Brahms; and not that he himself should try to comprehend the sounds of the sitar and the shakuhachi. There is change taking place at present. Not too many people listen to the shakuhachi yet, but recordings of Ravi Shankar are available in any good record store; popular music via the Beatles, has been influenced by Indian music, and the awakened concern for black studies has led many music lovers to take a serious look (or rather "listen") at African and Caribbean music.

Most of the impetus for change has come from outside the classroom, but it has begun to have effect inside; not all the sounds emanating from the music room are just accidentally non-classical these days; some are intentionally so.

This discography is intended to help concerned teachers catch up with the times. It is for those persons who already are familiar with Asian music, as well as for those who wish to begin learning about it. It is designed as a guide to authentic music of both the classical and folk traditions.

The rationale for studying Asian music is often questioned particularly by teachers of traditional Western music, who claim, with considerable conviction, that they can study Bach for a lifetime without exhausting the subject matter or growing tired of it. While no one questions the glories of European and American music, it would seem that everyone, in this international and interdependent age, should make an effort to appreciate the other musical traditions that stand alongside the Western tradition and are intrinsically equal to it. There is, in short, Oriental music, worth listening to for itself. Like other music, when comprehended it pleases. There are other considerations as well. Familiarity with foreign music can produce innovations, as happened for instance in the case of the French impressionist composers, who found inspiration in Japanese and Chinese music. One wonders what inspiration our current crop of young composers will draw from their exposure to all kinds of outside influences. They should bring about a sea of change, wonderful and strange, to American music. We shall be grateful if this document plays a small part in that process and if it helps the rest of us, non-composers that we are, to see beyond the limits of our own musical culture to the wonders of Asia.

This discography was prepared at the International Institute for Comparative Music Studies and Documentation in

Berlin. We are grateful to Mr. Alain Danielou, the Director, for his cooperation; we are particularly grateful to M. Jacques Brunet, the Editor. M. Brunet indicates in his Preface the names of other persons who have contributed to the work.

The discography is being published under the auspices of the Foreign Area Materials Center. The Center, an adjunct of the New York State Education Department's Center for International Programs and Comparative Studies, is concerned with strengthening material resources useful in teaching about societies and cultures outside the United States and Western Europe. This discography is a contribution to that end.

Arthur M. Osteen
Associate Director

June, 1971

## PREFACE

This catalogue of records devoted to the traditional music of Asian countries has been compiled with the aim of providing basic information on available recorded material for educational institutions.

It is not an exhaustive discography but a selection of recordings, the authenticity of which appeared beyond dispute. Numerous issues have been omitted, particularly those which present "arranged" music or in which the authenticity of the tradition is open to doubt. Furthermore only records commercially available today have been included.

The amount of introductory material and detail on records for the different countries varies. In some cases, no studies have been carried out on the music concerned. Many of the records are not accompanied by notes which whould have made it possible to give a summary of their contents, and some correspondents supplied more complete information than others.

Much space has been given to records issued in Asian countries. In compiling this discography the International Institute for Comparative Music Studies and Documentation has been assisted by the foremost specialists on the regions concerned: Professor Shigeo Kishibe for Japan, Professor Kuri Reinhard and Mr. Bernard Mauguin for Turkey, Dr. Habib Touma for the countries of the Middle East, Dr. Zaven Hacobian and Mrs. Nelly Caron for Iran, Professor Gerson-Kiwi for Israel, Mr. Jacques Brunet for Cambodia, Dr. Narayana Menon for India, Mr. David Morton for Thailand. Mr. Claude Laloum worked on the compilation of the lists which were finalized by Dr. Habib Touma. Introductory texts are by Jacques Brunet, Habib Touma, and Alain Danielou. We thank all those who have generously given us their opinions on the recordings.

Jacques Brunet
Editor

April, 1970

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## THE MIDDLE EAST AND NORTH AFRICA

The music of the Middle East and North Africa belongs to the modal group of one of the few great musical families of our times. The governing principle of this music is the technique of the maqam, a modal structure developed through improvisation. Characteristic of the music of the modal family are the nuances in the fluctuation of sounds which play an important role in the modal structure of the scales. The melodic line, for the most part composed of neighboring tones with very rare jumps, traces the modal contour, slows down on particular tones of the mode, then moves to neighboring modes and finally concludes its flow on the tonic of the original mode. The form of the composition is usually that of a succession of sections linked together by a repeated section or a refrain: ABCBDBEB etc., or just simply ABA ABA. The rhythm supplies the framework and gives support to the melody. There are different rhythmic formulae some of which are simple and short, others complicated and long. The music of the Middle East and North Africa is basically vocal, therefore the scope of two octaves is usually considered sufficient for musical development. The instruments which accompany the singing follow a musical line which is only a slight variant of that of the vocal line. Music in the Middle East and North Africa is linked to social contexts; therefore, it is often associated with a social event.

In the music of the Middle East and North Africa, the music of the following countries is included: Aden, Algeria, Bahrain, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Libya, Morocco, Qatar, Saudi Arabia, Syria, Tunisia, Turkey, United Arab Republic, and Yemen. There are different peoples with different languages, religions, cultures, and traditions living in these countries: the Arabs, the Armenians, the Berbers, the Druses, the Kurds, the Tscherkess, the Iranians, the Israelis. The main musical instruments of the Middle East and North Africa are the long-necked lutes: saz, tanbour, tar; the short-necked lutes: ud; the plucked psalteries: qanun, santur; the flutes and oboes: nay, surnay, arghul; the bowed instruments: kemendja, djoze, and the percussion instruments: davul, zarb, darbukka, daf, riq.

## BAHRAIN

Traditional Music of the Persian Gulf. OCORA OCR 42. 1 disc. 30 cm. 33. Recorded and commented by Poul Rovsing Olsen.

Fishermen's songs; ud music; bagpipe music.

## IRAN

Throughout its history Iranian music has shown a remarkable continuity. A country with a high culture, Iran has always been a cradle of the arts which have developed continually over the centuries. Persian music is at the base of the Islamic musical

art and it is this music that the Arabs spread as far as Spain. Great Persian musicians who wrote in Arabic (Farabi, Avicenna, and Safioddin) have left important theoretical works which show that, already in the tenth century, Persian music was a highly refined art representing the fruit of a long tradition. These theoretical works are inspired by Greek treatises, and permit the supposition that Iranian music is very near to ancient Greek music.

Until the last century, however, the Muslim priests used their authority to relegate all musical manifestations to the background, or even suppress them. But the part played by music in the life of the Iranians was so important that the traditional music was able to survive down to the present time. Iranian music has seven main modal systems calledd dastgah and five secondary ones called avaz. The music is monodic and therefore allows great subtlety of execution and expression through the use of ornaments. The pieces of music are improvised on themes that are usually set, and strict rules govern the improvisation.

The most commonly used instruments are the tar, a large six-stringed lute, the sehtar, a small lute with four strings, the santur, a zither with 76 strings, the kamanche, a spike-fiddle with four strings, the reed flute ney, and the drum zarb.

Records issued in Europe and in America

The Music of Iran. (I - II) UNESCO Musical Anthology of the Orient (edited by the International Music Council under the Direction of Alain Danielou). Barenreiter Musicaphon BM 30 L 2004/2005. 2 discs. 30 cm. 33. Recorded in Iran and commentaries by Alain Danielou. Text in English, French, German. 7 photographs. Issued 1962.

Record I: 4 items: Instrumental variations (in Chaharqah mode); Poem of Sa'adi (in Segah mode); Dashti mode (inst.); Poem of Sa'adi (in Bayote-Isphahan mode).

Instruments: fiddle (kamantche), lutes (sehtar).

Performers: Ashgar Bahari (kamantche); Golpayegani (singer) and Nur Ali Borumand (tar); Ebrahimi (sehtar).

Record II: 6 items including one song and 5 instrumental solos in modes Segah, Isphahan, Bayote Zend, Bhatriyari, Abuata (with variations in Hejaz).

Performers: Teherani (drum, dombak); Hussein Malek (dulcimer, santur); Zarif (tar); Zabihi (singer); Hussein Khan e Yaveri (flute, nai): Abbas Sruzi (tar); Jalal Davudi (kamantche).

Afghanistan et Iran. Contrepoint MC 20.147 (Collection du Musee de l'Homme, Paris). 1 disc. 30 cm. 33. Recorded in Iranian Turkestan and at Meched by J. C. and S. Lubtchansky (Mission de l'Universite d'Indiana U.S.A.). Notes.

2 items (with 10 from Afghanistan); epic song (Kurdish) and songs and rhythms from the traditional gymnastics (Zourkhaneh).

Instrument: drum.

Classical Music of Iran. (Vol. 1 - 2). Folkways (International Series) FW 8831/8832 (mono). 2 discs. 30 cm. 33. Recorded in Iran.

Vol. I: Contemporary art music of Iran, with traditional and popular characteristics. Dastgah systems; improvisations with traditional melody patterns. Notes including original language.

Vol. II: Traditional Persian music. Authentic native instruments and lyrics from verse of great Persian poets: Esfahani, Hatef, Sa'adi, and others. Descriptive booklet with English translations.

Folk Songs and Dances of Iran. Folkways FW 8856. 1 disc. 30 cm. 33. Notes on Persian music by Anthony Byan Shay. Issued 1960.

A sampling of traditional Persian music.

Items including folk songs from Mazanderan, Kurdestan, Khorazan, Shiraz (province of Fars), Gilan; folk songs of the Mamzami tribe; folk dance of the Bakhtiari tribe.

Kurdish Folk Music From Western Iran. Folkways (Ethnic Series) FE 4103. 1 disc. 30 cm. 33. Recorded in Iran by Dieter and Nerthus Christensen. Notes by D. Christensen. Edited by Frank Gillis. Kurdish texts translated by Ali Quazi and D. Christensen. Master tapes prepared in the Recording Laboratory of the Archives of Traditional Music (Indiana University) by Judy Mac Culloh. Descriptive booklet in English (19 pages with photographs). Issued 1966.

15 items including: instrumental pieces (introduction to the mahor mode, instrumental dupeyi dance tunes); love songs (gorani, lawk, heyran, qetar); epic song and narration with inserted sung recitations (beyt); religious song (qazel); dance song (royne); wedding song (serdare); song for travelling, working or hunting; lullaby; milking song (gawas).

Instruments: lute (tar); goblet-shaped drum (dimbek), double clarinet (duzele), frame drums (daire and defe).

Performers: Professional musicians and singers, peasants, bards, and dervishes from: Meraqe, Mahabad, Indirgas (Debokri tribe), Hadjiabad, Yeksawa, Albulak, Bawale.

Music of Iran. Santur Recital. (Vol. 2 - 3). Lyrichord LL 165/166 (mono), LLST 7165/7166 (stereo). 2 discs. 30 cm. 33. Notes in English.

Authentic classical Persian pieces.

Musique persane. Vogue EXTP 1033/1034 (Collection du Musee de l'Homme, Paris). 2 discs. 17 cm. 45. Collected by Noel Ballif and recorded in Teheran. Notes in French. Issued 1955.

Vol. I: Gymnasium vocal and instrumental music (Zourkhahneh) with lyrics from verse of Ferdowsi ("Sha-Nameh," 10th century) and of Sanai (12th century).

Instrument: drum (tabla).

Performer: Kazem Djabbari (drummer - singer).

Vol. II: Lute solo (tar); music for the Gynnastics (Zourkhahneh); invitation to prayer (azan).

Records issued in Iran

Mayeh Lori. Ahang-e Ruz 2014. Issued by Sherkat-e taulidi. (For information write to: Iran Record Distribution Consortium). 1 disc. 17 cm. 45.

Verses by Baba Tahir.

Performer: Abdul Wahab Shahidi (singer) with tar accompaniment.

Segah. Ahang-e Ruz 2022. Issued by Sherkat-e taulidi. (For information write to: Iran Record Distribution Consortium). 1 disc. 17 cm. 45.

Ghazal, by Rahi Mo'ayyeri. Melody by Tajvidi.

Performer: Ghavami (singer) with violin accompaniment.

Shur. Iran Record Distribution Consortium 1529-30. Issued by Sherkat-e taulidi. 1 disc. 17 cm. 45.

Performers: Abdul Wahab Shahidi (singer); Yahaqi (violin).

Saz o Naqareh. Iran Record Distribution Consortium 2048. Issued by Sherkat-e taulidi. 1 disc. 17 cm. 45.

Instruments: zurna and naqareh.

Divaneh am. Sherkat-e Jam (Radio Javid). No number. (For information write to: Iran Record Distribution Consortium). 1 disc. 17 cm. 45.

Poem by Shahran.

Performers: Mas'udi (singer); Ebadi (setar).

Religious Poems in Praise of Ali. Musikal (Tabriz) 4020. Issued by Sherkat-e taulidi. (For information write to: Musikal Rekord in Shiraz). 1 disc. 17 cm. 45.

Items: Monajat 1: Ali homa-ye rahmat (poem by Shahriyar, Segah); Monajat 2: Moshtaq Ali (poem by Moshtaq Ali Shah, Afshari).

Performer: Payvand (singer).

Ali Bud; Ali, Ali. Musikal Rekord (Shariz) RT 789 - RT 1144. Issued by Sherkat-e taulidi. 1 disc. 17 cm. 45.

Performer: Zabihi (singer).

## ISRAEL

The core of the traditional music in Israel is, by reason of the very geography of the country, in large part Arabian. One thus finds here the instruments and the modes which are employed among other Arab peoples of the Middle East. Jewish music consists largely of pastoral songs and of folk songs showing Slav and Hasidic influence. The monody developed on the basis of a Judeo-Oriental style. The religious music is very varied, but remains in the style of the Jewish communities of various parts of Africa and Asia which have settled in Israel.

The Folk Songs of Palestine (Israel). Folkways FE 4408. 1 disc. 30 cm. 33. Recordings in Israel (1947-1948) by Edith Gerson-Kiwi. Notes (in English) by R. Patai and M. Kolinski. Issued 1949.

Authentic Oriental folk music of the Middle East (Hebrew, Yemenite, Persian, Arabic, Bokharian): love songs, religious songs, ceremonial songs, wedding songs.

Instruments: frame-drum (daira), lute (Arabic ud).

Musik der Bibel - Music of the Bible. Schwann AMS 8. 1 disc. 30 cm. 33. Recordings in Israel (at Jerusalem Archives of Jewish and Oriental Music) and notes by Edith Gerson-Kiwi. Text in English and German (in two separate booklets with analyses for each item). Issued 1968.

37 items from Oriental Jews of many Afro-Asiatic countries, now living in Israel. Side 1: Bible cantillations and prayers (some of them on a comparative basis for stylistic studies); Side 2: also instrumental music on ancient Oriental instruments, which may be defined as late descendants of Biblical instruments in present day folk usage.

Instruments: Iraqian shofar, Egyptian qanoun, Iraqian ud, guitar (tar) and drum (daira) from Azerbaijan, Persian violin, Caucasian stick-violin (camandja), Moroccan drum (tanbur).

Performers: different performers from many countries.

## LEBANON

Sabah Sings. Pathe LPVD 7. 1 disc. 25 cm. 33.

Sabah sings six traditional love songs.

Wadi Safi Sings. Pathe LPVD 8. 1 disc. 25 cm. 33.

Wadi Safi sings traditional songs describing the generosity of the people of his village and love songs from Lebanon.

Sabah Sings. Pathe LPVDX 103. 1 disc. 30 cm. 33.

Sabah sings seven traditional and folk songs.

Festival of the Lights. Pathe LPVDX 114. 1 disc. 30 cm. 33.

The Festival of the Lights presents traditional songs and dances.

Fayruz Sings. Pathe LPVOXA 2. 1 disc. 25 cm. 33.

Fayruz sings old traditional Arabic melodies of the Andalus (Spain of the Middle Ages). The Muwashah is a typical form of this Andalusian music.

Nur Al-Huda Sings. Pathe VDEP 505. 1 disc. 17 cm. 45.

Nur Al-Huda sings traditional Lebanese melodies.

Samira Tawfiq Sings. Pathe VDEP 510 and 546. 2 discs. 17cm. 45.

Samira Tawfiq sings traditional love songs.

Samir Tawfiq and Fahd Billan Sing. Pathe (Voix du Liban) VLLP 101. 1 disc. 30 cm. 33.

Samira Tawfiq and Fahd Billan sing traditional Bedouin songs portraying the coffee drinking, the generosity, and the love affairs of the Bedouins. They sing nine folk songs.

## TURKEY

Throughout its history Turkey has been subject to various influences owing to the invasions that swept over the country and the many political upheavals that the peoples of Asia Minor have known.

The Turkish tribes who inhabited this region in ancient times probably possessed a folklore somewhat similar to that of the tribes of Soviet Central Asia. Later on Greek and Byzantine influences were predominant until the Islamic conquest. For a

long time Hellenic systems were adapted to Islamic music at the court of the Sultans.

From the eleventh century onward music has played an important part in Turkey, particularly owing to the founding of the Order of Mevlevi Dervishes. Under the Ottoman Empire musical activities flourished, despite some temporary periods of eclipse.

Since the nineteenth century, the Western influence has predominated and has effected a decline in Turkish music. In place of the 24 notes, Turkish musicians gradually took over the tempered scale and Western notation. The use of Western instruments became general and the traditional music gave way to completely hybrid forms. It is only recently that a reaction on the part of young composers has begun to produce a revival of a truly Turkish musical art. There is also a distinctive folk music which is still flourishing in the countryside.

In the traditional music the octave is divided into 24 unequal degrees on which about a hundred modes are built. There is also a great variety of rhythms in which one finds Greek, Byzantine, and Indian influence.

The chief instruments are the tanbur, a long-necked lute with eight strings and a circular resonator, the kanun, a zither with 72 strings, the kemence, a three-stringed fiddle, and the various sizes of ney, or reed flute.

Records issued in Europe and in America

Turkish Music (I): the music of the Mevlevi. UNESCO Musical Anthology of the Orient (edited for the International Music Council by the International Institute for Comparative Music Studies and Documentation, General Editor: Alain Danielou). Barenreiter Musicaphon BM 30 L 2019. 1 disc. 30 cm. 33. Recordings and commentary by Bernard Mauguin. 10 photographs. Text in English, French, German. Issued 1967.

Extracts from a ceremony (Ayin or Mukabele) of the Mevlevi rite (Dancing Dervishes). Recorded in Konya at time of the commemoration of the death of Mevlana.

8 items: 1. Na't (offering), solo song in the mode Rast; 2. Taksim, solo for the flute (ney), improvised in the mode Ruy-i Irak; 3. Pesrev (prelude), played by the group of instrumentalists (same mode, rhythm called Devri Kebir); 4. Birinci Selam (first salutation), by the group of instrumentalists and singers (same mode, rhythm Duyek); 5. Ikinci Selam (second salutation), vocal and instrumental (same mode); 6. Ucuncu ve Dorduncu Selamlar (third salutation, fourth salutation), vocal and instrumental (same mode, rhythms: Frenk-cin, Aksak Semai, Yuruk Semai, and Evfer); 7. Son Pesrev (last prelude), played by the instrumentalists in the mode Ferahnak (rhythm: Velveli Duyek); 8. Son Yuruk Semai ve Taksim (last dance and tanbur solo) in the same mode (rhythm: Yuruk Semai).

Instruments: reed flutes (ney), fiddle (rebab), plucked string instrument (tanbur), two pairs of small drums (kudum), a pair of cymbals (zil).

Performers: Halil Can, Ulvi Erguner, Niyazi Sayin (flutes); Sadettin Hepper, Nezih Uzel, Selami Bertrug (kettle drums); Edip Sevis (fiddle); Necdet Yasar (lute); Osman Dede (cymbals); Kani Karaca (solo singer); Group of

instrumentalists and singers (mitrib), conducted by Halil Can and Sadettin Hepper.

Turkish Music (II). (in preparation). UNESCO Musical Anthology of the Orient. Barenreiter Musicaphon BM 30 L 2020. 1 disc. 30 cm. 33. Recordings and commentary by Bernard Mauguin. Text in English, French, German.

It will include entire pieces of classical and religious music, which are the most valuable today in Turkey.

Turquie. Boite a Musique (BAM) LD 375. 1 disc. 17 cm. 33. Recordings by Georgia and Merry Ottin.

Contents: danses de Gaziantep, chant de la Mer Noire, le Zeibek, chant yuruk, Gonul epinder, Emir Djelal, danse des femmes d'Erzurum.

Rythmes et Melodies de Turquie. Club Francais du Disque, V 92. 1 disc. 25 cm. 33. Recordings and notes (6 pages) by Blaise Calame.

12 items: including fisherman's dance, mountain song, love song, epic song, dances from various regions, bagpipe dance tunes.

Instruments: drum (darbuka), bagpipe (tulum), double-reed instruments (ney, zurna), long lutes (saz of three types: cura baglama, baglama, meydan sazi), three-stringed fiddle (kemenche).

Folk and Traditional Music of Turkey. Folkways FE 4404. 1 disc. 25 cm. 33. Recorded in European, Central, Western, Black Sea, and Asia Minor Turkey. Notes by Tarik Bulut.

Items include epic, love, wedding, and mountaineer's songs; and women's wedding and halay dances (with instruments).

Songs and Dances of Turkey. Folkways FW 8801. 1 disc. 30 cm. 33. Recorded in Turkey by Laura Boulton. Texts in English. Released in cooperation with the Turkish Information Office, New York.

Mainly folk music. Items (solo, chorus, orchestral) including: dance, love songs, shepherd's songs, classical music.

Instruments include: clarinet, violin, drum, cura, darbuka, bagpipes, saz, zurna, flute, kaval, kemenche.

Songs from Turkey. Philips 427.018 NE. 1 disc. 17 cm. 45. Recorded by Deben Bhattacharya. Notes.

Folk music. 4 items: love song from Anatolia and three folk songs from the South.

Instruments: cumpus, cura, saz.

Records issued in Turkey

Mevlana SEries No. 1. Melodi LP 33 and LP 103. 2 discs. 30 cm. 33. "Saba ayini" by Ded Efendi.

Vocal and instrumental music recorded during the Mevlevi Festival at Konya.

## SAUDI ARABIA

AFJ 74. 45 rpm. Afrah-Al Jazera: Fahd As-Sa'id sings.

ASH 268. 45 rpm. Tauzi'at ash-Sharq: Abd al-Aziz Shabata sings a folk song.

510. 45 rpm. National Art Records: Muhammad Ali Sindi sings a folk song.

SSW 93. 45 rpm. El-Eswed Phone: Suleiman Al-Khathur sings a folk song.

SW 108. 45 rpm. El-Eswed Phone: Hayder Fikri sings a folk song.

SW 368. 45 rpm. El-Eswed Phone: Muhsin Mahdi sings a folk song.

## UNITED ARAB REPUBLIC

Records issued in Europe

Musique Folklorique Egyptienne. Teldec T 72049 (LP 57954). 1 disc. 30 cm. 33. Recorded under the direction of Charles Gregoire. Supplement to the catalogue by Hans Hickmann. Text in French. (copyright 1958 by Library Heitz Ltd., Baden-Baden).

Records issued in U.A.R.

Sheikh Sayed Darweesh Sings. Baidaphon SBA 111 to 116. 6 discs. 17 cm. 45.

Classical songs.

The Folk Music of Egypt. (Vol. 1 - 2). Sono Cairo EST 52 and EST 53. 2 discs. 30 cm. 33. Recorded in U.A.R. 1967 by Tiberiu Alexandru (Ethnology and Folklore Institute, Bucharest, Rumania).

Vol. 1: Work songs; ceremonial folk music; epic songs; songs in free rhythm.

Vol. 2: Songs in regular rhythm, dance songs, dances, finale.

## NORTH AFRICA

It would be necessary to go back into the most distant past in order to understand the totality of musical forms still encountered in North Africa today. Although Arabian traditions predominate today, for instance in the use of instruments such as the rebab, nay, kamanjah, ud, and qanun, and in the employment of modes common to this culture as a whole, one also finds significant traces of previous cultures. In the countries of the Maghrib, one can thus distinguish very clear traces of Mediterranean music (as in the choral singing) and of the music known as "Andalusian."

In Egypt one still encounters musical forms which owe their origin to ancient influences such as those of Mesopotamia, Ethiopia, Arabia, and the Sudan.

Apart from the classical music, the various genres of folk music are still very much alive today: the music of the Berbers, the Touaregh, the Bedouin.

If the music of Egypt is still worthy of admiration, that of the Maghrib has been increasingly influenced by the West. Here, in some cases, it is only the folk music that is still really alive.

## ALGERIA

Algerian Berber Music. Folkways FE 4341. 1 disc. 30 cm. 33. Edited and with notes by Rita Belateche.

Traditional mountain music: feast, love, epic, ballad.

Traditional Songs from Oran. Pathe EA 299 to EA 302. 4 discs. 17 cm. 45.

Mohammad Belgali sings traditional songs from Oran.

Mustafa Skandarani. Pathe EA 816 and 817. 2 discs. 17 cm. 45.

Mustafa Skandarani plays Touchia Sika and Maya, Noubet Essoltane and Rana Djinak.

Traditional Algerian Songs. Pathe EA 829 and EA 840. 2 discs. 17 cm. 45.

Hadj Mahfoud sings traditional Algerian songs.

Two Love Songs. Pathe EA 920. 1 disc. 17 cm. 45.

Abdallah Shahin - Mustafa Skandarani. Pathe PTX 40907. 1 disc. 30 cm. 33.

Abdallah Shahin plays the Taqasim: Bayat, Rast, Sikah, Adjam, Nahawand, Nakriz, Hijazkar, Hijazkarkurd, and Saba; Mustafa Skandarani plays the Istikhbar: Ramel, Maya, Moual, Sika, Mezmoum, Sahli, Ghrib, Zidane, Kourdi, and Arak.

Dahmane Ben Ashur. Pathe PTX 40908. 1 disc. 30 cm. 33.

Dahmane Ben Ashur plays the Noubat Zidane and Noubat Ghrib.

Farid Oudji. Pathe PTX 40909. 1 disc. 30 cm. 33.

Farid Oudji plays the Nouba Maya Rasd Eddil and the Nouba Mezmoum.

Khanadji. Pathe PTX 40911. 1 disc. 30 cm. 33.

Khanadji plays the Nouba Rasd and the Nouba Sika.

Mustafa Skandarani. Pathe STX 202. 1 disc. 30 cm. 33.

Mustafa Skandarani performs the following modes: Raml Maya, Sika, Arak, Sahli, Ghrib Zidane, Kourdi, and Moual.

## MOROCCO

Chants et Danses du Maroc. Chant du Monde LDY 4148. 1 disc. 17 cm. 45. Recorded by M. Benitah. Issued 1958.

On the Jamaa El-Fna Square in Marrakesh; Gnaoua singers and dancers; snake charmer; singers from the mountain; Marrakeshi orchestra; Berber orchestra and dancers of Amizmiz; shepherd's lament on the flute; muezzin's call at sunset.

Festival National de Folklore. Chant du Monde LDY 4193. 1 disc. 17 cm. 45. Recorded at the El Bedi Palace in Marrakesh by M. Benitah.

War dance of Taza; Ahouach of the High Atlas; large Gnaoua ensemble; Ghedra of the Blue Men.

Music of Morocco. Folkways FE 4339. 1 disc. 30 cm. 33. Recorded by Christopher Wanklyn.

Various tribal music and dances, including "Aissaw Procession."

Anthologie de la Musique Populaire Marocaine. Pathe EX 248, EX 249 and EX 264. 3 discs. Issued under the auspices of "Services des Arts et du Folklore," Rabat. Materials collected and recorded by J. Mazel.

EX 248: Ballet and minstrels of the Chleu country; Ahouach of the Ida or Kensous; minstrel's song with guenbrit; Chleu dance from Marrakesh; Ahouach of the Zaouia of Timguilcht; Guenbrit solo by the Rais Agourham.

EX 249: Rhythms and poetry of the Middle Atlas; finale of an Ahidous; trio of minstrels from Itzer; traditional rhythm on 10 bendirs; Ahidous of Itzer; shepherd's flute solo; Ahidous of El Hajeb.

EX 264: Rif and J'Balas. Rif: large Riffian ensemble of Sheir Bou Aissa; "Lalla Bouia" girls' choir; war horn. J'Balas: wedding procession; old Arabian melody on the raita; Arab religious song Kandil J'Balas; Raita solo played during Ramadan; war dance.

Danse de Laila de Mokhtar Medkouri. Pathe EX 262. 1 disc. Recorded by J. Mazel at El Minzeh de Mohammedia, Morocco.

Dance of Laila; flute and lute; Al Ouhada; lute solo.

## TUNISIA

Tunisian Music. UNESCO Musical Anthology of the Orient (edited by the International Music Council and the International Institute for Comparative Music Studies, General Editor: Alain Danielou). Barenreiter Musicaphon BM 30 L 2008. 1 disc. 30 cm. 33. Recordings and commentaries by Alain Danielou. Text in English, French, German. 10 photographs.

Traditional classical music of Tunisia: flute solo; solo for fretted Tunisian ud; solo for Oriental ud (without fretts); Qanun solo; rabab solo; zorna solo; religious recitation; zajal (in spoken Arabic); religious songs; religious songs to accompany ecstatic dances; Nuba or Malhuff; Fundu.

Danses et Chants Bedouins de Tunisie. Boite a Musique LD-S 4183. 1 disc. 30 cm. 33.

Seg Najeek Sag; Chant du Sud; Maa El Azaba; Chant des Beni Hilal; Frag Oghzali; Bakhnoug Bent El M'Hamid; Soulamya;

Chant religieux; rebab solo; Ana Ouejmal Frida; song of Sahara; nai solo; Filghurba Fen el 'omri Rah; nai solo Ouadouni; song of goodby; gasba solo; Said Lassied.

Performers: Saliha (singer) and Tunisian Folk Ensembles.

Tunisia. Folkways FW 8861. 1 disc. 30 cm. 33. Recorded in Tunisia by W. Laade, 1960. Extended notes and musical illustrations.

Classical Arab-Andalusian music of Tunis: Taqsim Beyati; Bashraf Samai in the mode of Sika; Taqsim Rasdu-Dh-Dil; Bashraf Samai in Rasdu-Dh-Dhil; Taqsim Sika; Andalusian Nawbah in the mode of Sika.

## U.S.S.R. (CENTRAL ASIAN REPUBLICS)

Central Asia has always been a land of invasions and migrations. The cultures of the many peoples who passed through these territories have therefore left considerable traces in the music. In the more westerly regions (Azerbaijan, Turkmenistan), one fisds music of a Persian and Arabian origin. In Eastern Siberia the music of the Kazakh, Kirghiz, and other peoples is flanked by music of Chinese, Tibetan, or Korean origin.

Owing to lack of information, it is not possible at the present time to give a detailed account of the musical geography of these territories.

Records issued in Europe and America

Music of the Russian Middle East. Folkways FE 4416. 1 disc. 30 cm. 33. Recorded in Azerbaijan Armenia, Uzbekistan. Notes by Henry Cowell.

9 itmes of vocal and instrumental music including folk songs and dances.

Instruments: tar, tambur, doira, nai, rebab.

Folk Music of the U.S.S.R. (Vol. 2). Folkways FE 4535 C/D. 1 disc. 30 cm. 33. Compiled and with notes by Henry Cowell. Complete texts, transliterations and translations.

Music of Middle East and Asia: Selections from Armenia, Tadjik, Uzbek, Kirghiz, Turkmen, Tatar, Kazakh.

Folk Music of the U.S.S.R. Middle East. Folkways FW 6916. 1 25 cm. 33. Notes by Henry Cowell with texts and translations.

Azerbaijan - 2 items: drums (nagora, gaval), bagpipes (duduk), double-reed (zurna);, long lute (tar), fiddle (kemancha). Dagestan - 2 items: drums (nagora), bagpipes (duduk), double-reed (zurna). Kazakhstan - 1 item: 2-stringed short lute (dombra). Tadjikistan - 2 items: drums, frame-drum (doira), flute (nai), 2-stringed lute (tambur). Tatar - 1 item: 3-stringed lute (komuz), flute.

East of the Urals: Folk Music of Siberia and Central Asia. Monitor MF 307. 1 disc. 30 cm. 33. Recorded about 1958 among Tadjik, Uzbek, Kazakh, Kirghiz, Bashkir, Yakent, Turkmen, Northern Koreans, and various Siberian groups. Notes by Louis Menashe.

17 items (vocal, instrumental, ensemble): folk songs and dances.

Records issued in the U.S.S.R.

Azerbaidjanskie Mugamy i Pesni. (Azerbaijani Mugams and Songs). Melodiya D - 6379/80. 1 disc. 25 cm. 33.

~~5 items~~: Mahur Indi (mugam, words by Fizuli): Zengelyan, and Susan Syunbyul (folk songs); Rast Mugam; Chargyah Tesnifi, and Khatirme Deirsen (folk songs).

Performers: Z. Adigezalov and A. Mamedov (singers), and a folk instrumental trio.

Mugam (Chokhishlenen Mallar Kombinaty). Melodiya D - 12105/6. 1 disc. 25 cm. 33.

Azerbaijani music. Items: Segyah (mugam); Chargyah; Vilayety (extracts from mugams).

Performers: G. Gasanova (singer); M. Melkumov (kemancha), and a folk instrumental ensemble conducted by V. Mansurov.

Otryvki iz Azerbaidjanskikh Mugamov. (Extracts from Azerbaijani Mugams). Melodiya 33 D - 0009091/2. 1 disc. 17 cm. 33.

4 items: Mahur Indi; Dilkesh; Shushtar; Chargyah.

Performers: B. Mansurov (tar); B. Keropyan (kemancha); E. Kocharov and S. Narinyan (duduk); A. Tagiyeva (kanon).

Gruziya v Narodnykh Pesnyakh (Antologiya). (Georgian Folk Songs, Anthology). Melodiya 33 D - 016491/6. 3 discs. 30 cm. 33.

Record I: Melodiya 33 D - 016491/2

Vocal and instrumental music (mainly vocal polyphonies).

13 items: Lile; Kviria; Alilo; Chona; Shen Khar Venakhi (Thou, Vineyard); Mumli Mukhasa (The Oak and the Midge); Tamaris Drosha (The Banner of Tamar); Tamar Kalo (Song of Tamar); Kartvelo, Kheli Khmals Ikar (Georgia, draw thy sword); Khasenbegura; Simgera Simona Dolidzeze (Song of Simon Dolidze); Ali Pahsa; Chakrulo.

Record II: Melodiya 33 D - 016493/4

Vocal and instrumental music (mainly men's choruses).

16 items: Urmuli; Glesav da Glesav, Namgolo (I sharpen and sharpen thee, my sickle); Orovela; Odoia; Mgzavruli (Wayfarer's Song); Iavnana (Lullaby); Gaprindi, Shavo Mertskalo (Fly away, black swallow ; Kuchkhi Bedinera (Wedding Song); Dida Voi, Nana; Gushin Shvidni Gurjanelni (Yesterday Seven Gurjanians); Akhra Iazku Asha (Song of the Rock); Chven Mshvidoba (Peace be upon us); Chonguri; Mravalzhamier; Shashvi - Kakabi (The Thrush and the Partridge); Netavi, Gogo (Would it were so, Maiden).

Record III: Melodiya 33 D - 016495/6

Vocal and instrumental music (mainly men's choruses).

19 items: Si, koul, Bata (Thou departest, Bata); tebrone midis tsqalzeda (Tebrone goes to the water); Mokhevis Kalo (The Mokhevi girl); Salamuro (The Flute); Visia, Visia (Whose, Whose?); Suliko; Buba Kakuchela; Chepena; Tsoli Gamididgulda; Chiche Tura (The Little Jackal); Satrpialo (The Beloved); Chaguna; Tsangala de Gogona (Tsangala and the Maiden); Gandagan; Kaklis Toti (The Walnut Bough); Ai, Kakheti (This is Kakhetia); Misalmeba Tbiliss (A Salute to Tbilisi); Adzha Iazku Arkuashaga Asha (Worker's Round Dance); Sakolmeurneo (Collective Farmer's Song).

State Urals Russian Folk Chovi. MK Records (Vesojuznoje Objedinenije Mezhdunarodnaya Kniga). HD 2010/11, D 005182/3, D 005210/11, D 005196/7. 4 discs. 25 cm. 33.

Kazak Music. MK Records, HD 2046/7. 1 disc. 25 cm. 33.

Azerbaijan Songs and Dances. MK Records D 2767/8, D 6379/80, D 6381/2, D 6383/4, D 6389/90, D 9079/80. all 25 cm. 33.

Kirghiz Music. MK Records D 4186/7 and D 4194/5. 2 discs. 25 cm. 33.

Tadjik Music. MK Records D 055204/5 (1 disc. 20 cm. 33) and D 5266/7. 1 disc. (25 cm. 33).

## AFGHANISTAN

Long isolated by its deserts and mountains, Afghanistan has been little affected by the evolution of the outside world. As a result, and through its location at the confluence of the great civilizations of Asia, the country has preserved very different musical traditions that have often disappeared elsewhere. These traditions have been maintained by the various peoples living in Afghanistan who have remained in a certain isolation from one another. Thus it is that one still finds elements of ancient Indian, Iranian, and Turkish music, as well as traces of old

Greek music. It is chiefly in the East, in the Pamir regions, that ancient traditions are best preserved.

The musical instruments of the Afghans are very numerous. Among the stringed instruments are the following: the tumbur, a lute that resembles the Indian sehtar and accompanies songs or is played solo; the dambura, a two-stringed lute of the northern provinces; the rabab which in Afghanistan is a plucked instrument different from the Iranian and Indian rabab; the dotar, a three-stringed lute. Among the fiddles of the North one finds the ritchak with two strings and the sarinda. The most important percussion instruments are the dhol, a large double-headed drum, the single-headed zer-barhali, and the doirah.

The Music of Afghanistan. UNESCO Musical Anthology of the Orient (edited by the International Music Council under the direction of Alain Danielou). Barenreiter Musicaphon BM 30 L 2003. 1 disc. 30 cm. 33. Recordings in Afghanistan (with the assistance of the National Radio) and commentaries by Alain Danielou. Text in English, French, German. 10 photographs. Issued 1962.

16 items including: instrumental melodies, songs with instrumental accompaniment (including Turkestani, Pushtu), story-teller's chant, ancient folk chants, chorus recitation, festive music, village dance, national dance: Song of Kataran (Turkestan); Song of Badarshan; Melody for flute from Turkestan; Festive Music from Chardi (in the region of Kabul); Chant from Azarejot (Central Afghanistan); National Afghan Dance (Shab Mast); Chant from Farkhar; Village Dance Melody of the region of Kabul; Pushtu Quatrain (Charbait); Ancient chant of Kabul; Ancient chant of Khodaman; Tumbur (lute) solo; Ghazni chant; Chorus from the Panshir; Solo of sarinda; The Dotar (small lute) of Herat.

Instruments: two-stringed fiddle (ritchak); bowed instrument (sarinda); plucked lute (tumbur); three-stringed lute (dotar); small two-stringed lute (dambura); plucked stringed instrument (rabab); flute (tula); oboe (sornai); large drum (dhol); one-faced drum (zer-barhali); tambourine (dhoirah), Jew's harp (cheng).

Musique d'Afghanistan. Boite a Musique (BAM) LD 337. 1 disc. 25 cm. 33. Recorded in principal regions of Afghanistan 1956, by Alain Delapraz, Collaborateur of the Ethnographic Museum, Neuchatel. 4 pages of notes. Popular and folk music (including Uzbek).

13 items including: love song, sacred song, music for dances from Panshir, Pastoonistan, Mazar-i-cheriff, Badakchan, and Kandahar, instrumental pieces including an improvisation, and two ensemble arrangements.

Instruments: fiddles (delroba, sorang, ritchak), lutes (cetar, rabab, tumbur, dambura), flute, drums (tabla, zer-barhali), tambourine (dhoirah).

Afghanistan et Iran. Contrepoint MC 20.147. (Collection du Musee de l'Homme, Paris). 1 disc. 30 cm. 33. Recorded in Afghanistan by J. C. and S. Lubtchansky (Mission de l'Universite d'Indiana, U.S.A.). Notes and 7 photographs.

10 items (with two from Iran) - Pushtun (4), Uzbek (4), Tadjik (1), Turkmen (1) - including: 3 love songs, men's choral song, war dance, horsemen's rhythms, instrumental solos.

Instruments: fiddles (ritchak, sarinda), lutes (dambura, dotar, rabab), flute (tula), drums (dhol, zer-barhali), tambourine (dhoirah), Jew's harp (cheng).

Music of Afghanistan. Folkways FE 4361. 1 disc. 30 cm. 33. Recorded in Afghanistan by Radio Kabul. Notes. Photographs.

Authentic performances by Afghanistani folk artists and folk orchestras: Melody of the tulips; Song of the Desert; Tall Girls; The Flower is blooming; Red cup of wine; Rabab solo; Lover's meeting; Spring is here; Zer-barhali solo; Lover's desire.

## INDIA (with Nepal and Ceylon)

Occupying an enormous geographical area, India unites several cultures in which diverse influences have played their part since ancient times. Thus the musical style and also certain instruments are very different in North India and South India. Apart from the two great musical traditions of today, the Karnatic tradition of the South and the Hindustani of the North, there still exist primitive musical cultures such as those of the Santals or the Gonds in the North and the Todas in the South. The most ancient treatises acknowledge four musical systems attributed by legend to Shiva, Hanuman, Bharata, and Soma. The most important surviving work in musical theory is the Natya Shastra attributed to the sage Bharata. In the Indian Middle Ages music and theater were on the decline during the whole of the Muslim period. The latter, however, had only a slight influence on Indian music as it has come down to us today.

Indian musicians employ twenty-two principal intervals, the shruti-s that form the scale from which the different modes are chosen. The classical theory recognizes the use of seven principal notes and two auxiliary notes upon which the modes, called raga-s, are established. A raga represents a particular state of soul. It is associated with a particular time of the day or with a season. We thus have modes of the dawn, of midday,

of the afternoon, and raga-s of the rainy season. There are also modes that are connected with the phenomena of nature such as rain or fire.

The musical instruments are very numerous. The North Indian vina is a bamboo zither with two gourd resonators and twenty-two frets. It is a very difficult instrument to play. The vina of the South differs markedly. It is made of wood with a broad neck and a hemispherical resonator.

The sitar is very common in India. It is a zither with a wooden resonator and movable frets. The strings are plucked with a plectrum. The sarod is a four-stringed lute with a wide neck. It is a very sonorous instrument. The sarangi is a fiddle that usually accompanies songs. It has four melodic strings and a number of sympathetic strings. The tampura has no melodic function and provides a base to the accompaniment of singing. Among the wind instruments the most widespread are the transverses flutes murali, the end-blown flutes vamsha, bansuri, the oboes shahnai. The percussion instruments exist in great variety and number. The classical drum is the mridanga. The tabla consists of a small single-headed drum played with the right hand and a small kettledrum called baya. One also finds a

number of other drums used for particular kinds of musical performance.

Apart from instrumental music, the main musical genres found in India are Vedic chant and liturgical music, the theater music (Kathakali, Bharata Natyam), the "classical" "singing (Dhrupad, Khayal, Thumri), and a vast range of folk songs and dances. Many castes have a musical tradition of their own. The primitive tribes which live in the forests also possess a folklore peculiar to themselves.

Reocrds issued in Europe and in America

The Music of India. UNESCO Anthology of the Orient. (Records I - II: edited by the International Music Council under the direction of Alain Danielou; Records III - IV: edited for the I.M.C. by the International Institute for Comparative Music Studies and Documentation, General Editor: Alain Danielou). Barenreiter Musicaphon BM 30 L 2006 - 2007 - 2018 - 2021. 4 discs. 30 cm. 33. Photographs. Texts in English, French, German.

Record I: Vedic Recitation and Chant. Recordings in India (Benares, Madras) and commentaries by Alain Danielou (with the Sanskrit texts and their transliteration in Roman script). 3 photographs. Issued 1961.

14 items (exclusively vocal). RG Veda (Invocation to Kubera, Hymn to Agni: non-chanted recitation and two psalmodies); Sama Veda (Hymn to Indra, Sacrifice of the Soma, Invocation to Kubera, Invocation to the Gods, Hymn to Rudra: five songs according to the Kauthuma Sakha tradition); Sama Veda (Hymn to Indra, Hymn to the Moon, two songs according to the Ranayani tradition); White Yajur Veda (Hymns to Prajapati, Brahma, and Ganapati: psalmody and 2 recitations); Black Yajur Veda (Invocation to the magic cult of Nirrti: recitation).

Performers: Prahlad Shastri (of Maharashtra), Lakshmi Narayana Shastri (of Mayavaram, Tanjore), Samavedacarya Rishi Shankar Tripathi (of Benares), Rama Bhatta Ratate (of Maharashtra), Rama Shastri Dravid (of Kumbakonam, South India), Venkatesha Ghanapathi (of Kanchipuram, South India).

Record II: Music of the Dance and Theatre of South India. Recordings in South India and commentaries by Alain Danielou. 11 photographs. Issued 1962.

11 Items (vocal and instrumental): Bharata Natyam: Alarippu; Jatisvaram; Javoli; Padam, Inimal...; Padam, Rara Sita...; Padam, Aro...; Tillana; Varnam (fragment); Shlokam, Tevaram. II. Kathakali (prelude and scene).

Instruments: horizontal flute, Jews' harp, horizontal drum (mridangam), reed-box (shruti), tall upright drum, double horizontal drum, gong, triangle, small cymbals.

Record III; Dhrupad-s (in raga-s of the morning). Recording and commentary by Alain Danielou. 7 photographs. Issued 1967.

3 items (vocal and instrumental): Asavari (Ana Sunai) Dhrupad (rhythm Sulatala); Bhairavi (Jagata, Janani); Dhrupad (rhythm Rupaka); Dhamar tala (Pakhavaj solo).

Performers: Moinuddin and Aminuddin Dagar (song), Raja Chhatrapati Singh (pakhavaj), Suraiya Dagar (tanpura).

Record IV: Karnatic Music (South India). Recordings and commentary by John Levy. 8 photographs. Issued 1968.

5 items (vocal and instrumental): Dakshinamurte (a composition by Muttuswami Dikshitar, in Shankarabharana raga and Jhampa tala); Pancharagam (an improvisation on five ragas: Nata, Gaula, Arabhi, Varali, and Shri Ragam); Navarasa (a ragamalika or garland of ragas); Eni Annapurne (a composition by Dikshitar, in Punnagavarab raga and Adi tala); Tuning of the vina (K. S. Narayanaswami names each string of the instrument).

Performers: Semmangudi Srinivasa Aiyer (singing), K. S. Narayanaswami (vina), Kedaranathan (tampura and singing), Palghat Raghu (mridangam).

The Sounds of India. Columbia CL-2496 or electronically rechanneled stereo CS-9296. (A stereo-ized reissue of WL-119, issued 1958, now deleted). 1 disc. 30 cm. 33. Notes (with musical transcriptions) by Alan Hovhaness. Spoken introduction by Ravi Shankar.

4 items: raga Panchamse - Gara; raga Maru - Bihag; Raga Bhimpalasi; raga Sindhi - Bhairavi.

Performers: Ravi Shankar (sitar), Chatur Lal (tabla), N. C. Mullick (tampura).

India. Columbia (USA) SLO-215 (in "The Columbia World Library of Folk and Primitive Music," anthology of 3 discs). 1 disc. 30 cm. 33. Recorded in India and edited with notes, translations, and photographs, by Alain Danielou.

18 items of archaic survivals, village and temple music, and art music of popular types: instrumental Dhun (in raga Bhairavi); Kajari, by Munni Lal (a song about Krishna's love for Radha); Viraha (milkman's traditional song); Ahir dance; Kavali (Mohammedan song); Baui in Hindi; Bhajana; Gond song; instrumental Thumri; raga Kamavarhani (instrumental); Gat; raga Brindavani - Sarang (instrumental); piece for svaramandala; Alwaz Song; Kathakali (2 excerpts); two fishermen's invocations; instrumental solo.

Instruments: Lutes (dotara, vina, tampura), one-stringed instrument (ekatara), fiddle (sarangi), zither (svaramandala), long bamboo flute (tippera), reed drone oboes (shehnai), gong (kasavar), drums (khurdak, nagara, dukhar, mridangam, dholak), cymbals (jhori), frame-drum (chang), wooden clappers (kartala), harmonium.

Classical Indian Music. Decca LXT 5600. 1 disc. 30 cm. 33. Issued 1960. (Also issued in stereo on SXL 2245, and on London Records CM 9282, in stereo, CS 6213). No documentation.

4 items (each introduced by Yehudi Menuhin): Janani Mamava, by Swati Tirunal (in raga Bhairavi, tala Misra Chapu); Vara Narada, by Thyagaraja (in raga Vijayasri); Diwakara, by Dikshitar (in raga Yadukulakambodhi); Sakhi prana (in raga Jenjuruti).

Performers: K. S. Narayanaswami (vina), Narayana Menon (vina), and Palghat Raghu (mridangam).

Anthology of Indian Classical Music. Ducretet-Thomson 320 C. 096 - 098. 3 discs. 30 cm. 33. Issued in 1955. (Also issued on London Ducretet-Thomson DTL 93111 - 93113. Reissued on Pathe-Marconi, Paris, 1962). Recordings by Alain Danielou in India (under the auspices of the International Music Council, UNESCO). Notes (17 pages) by Alain Danielou, preface (14 pages) by Serge Moreux. 6 photographs (2 pages of notes only in English issue).

32 items, vocal and instrumental, from various parts of India, mostly of raga music (but including 2 tala improvisations), in the forms and styles Alap, Gat, Thumri, Kriti (religious song), dance, Pallavi, Javali (lighter), Varnam (dance music), including pieces by the composers: Kannada Pwandara Dasa (1480-1564), Mutthuswami Dikshitar (1775-1835), Tyagaraja; and including the following ragas: Ahiri Lalita, Bhairavi, Sindhi-Batravi, Southern Bhairavi, Bhumpalashri, Brindavanitilung, Dhanyasi, Kamavardhan, Kambodhi, Khamas, Malika, Malkosh, Mauj-Khammaj, Mecha-Kelyani, Multani, Paraj, Ramapriya, Suha-Kamod, Tilang, Todi, Southern Todi, Varali, Yadukula-Kambodhi.

Instruments: drums (khurdak, tabla, mridangam, thaval), cymbals (jhalam), ankle bells, Jew's harp (mukhavadyam), flute, reed instruments (shehnai, nagaswaram, ottu), reed-box, zither (svaramandala), lutes (sitar, sarod, vina, tampura), violin.

Classic Music of India. Elektra, None-such H-2014, or electrically re-channeled stereo H-72014. 1 disc. 30 cm. 33. Recorded in India by John Levy. Enclosed folder with data pertinent to the instruments and the music, by John Levy.

This record provides an assortment of instrumental and vocal music which gives an overall sampling of the possibilities among Indian strings, percussions, woodwinds, and voice.

Instruments: flute (bansuri), fiddle (sarangi), stick zither (rudra vina), cup-harmonicon (jala-taranga).

Dhyanam (meditation): South Indian Vocal Music. Elektra, None-such (Explorer series) H-2018 or stereo H-72018. 1 disc. 30 cm. 33. Album notes (with translations of the words of the songs) by Dr. Robert E. Brown of Wesleyan University.

5 Items of Karnatic vocal music.

Performers: K. V. Narayanaswami (singer) with Palghat Raghu (mridangam), and V. V. Subramaniam (violin), Sarota Balusubramaniam (tampura).

Music from South India: Kerala. Folkways FE 4365. 1 disc. 30 cm. 33. Recorded in South India and annotated (14 pages) with original texts and translations, with 20 photographs, by John Levy. Issued 1961.

21 items: temple festival music (panchavadyam) preceded by a "breakdown" of its instruments; song from the Gita Govinda (Ashtapadi); drum solo, spiritual song (Kirtanam) in Malayalam on the raga Khamas; 3 scenes from dance drama (Kathakali; song with a strung bow (Villadichanpatu), preceded by a "breakdown" of the instruments; Nayar women's song-dance (on raga Huseni); Kaniyan astrologer's song; two Velan magician's songs; Kuravan song; Kuravan snake dance; 4 songs from Pullavan fertility rites; beating the bow (Villinmel Teyyampaka).

Instruments: drums (maddalam, idakka, timila, chenda, bharatachara), hand-clapping (kummi), gong (chengalam), cymbals (ilatalam, talam, jala), anklet bells, pitchers (ghadam, kudam), wooden clappers (katta), bow (villu), conch (sankhu), semi-circular horn (kombu).

Traditional and Classical Music of India. Folkways FE 4422. 1 disc. 30 cm. 33. Recorded in India. Notes.

Includes items of classical raga singing (vocal and instrumental) in Tamil, Telegu, and Hindi: Unnaipol; Sangeeta Ghamamu; Therava Theppo; Raga Bhairavi, Raga Saarang, Aag Mere Ghar Pritamy (Bhajan); Niravadhi Sugadha; Parmaarth Cha Panth Vikat Nach Aakale (Bhav Cheet).

Religious Music of India. Folkways FE 4431. 1 disc. 30 cm. 33. Recorded in India under the direction of Alain Danielou for the National Council on Religion in Higher Education. Introduction and notes (including song texts in Sanskrit and English translation) with music transcriptions by Alain Danielou (16 pages). Photographs. Issued 1952.

8 items (vocal and instrumental): Bhajana (song of devotional love: "I am thy servant"); raga Kamavardhani; Vedic chanting; raga Bhairavi; Hymn to Shiva; Rama Lila (excerpt from Ramayana); Kirtanam; Raghupati Raghava Raja Rama; Kirtam; The Black Parrot.

Instruments: drums (tabla, mridangam, khol), cymbals (karatali, manjira), flutes, reed drone, psalterion (svaramandala), lutes (vina, tampura).

Hindu Music Introduction. Folkways FI 8366. 1 disc. 30 cm. 33. Examples of recorded music Folkways discs. An introduction to the theory of classical instrumental music of Hindusthan. The lecturer Nazir Ali Jairazbhoy, classifies ragas into ten varieties and demonstrates the characteristics of each on different instruments. The seven-page booklet by Richard Watermann gives an introduction to Indian music with East-West comparisons.

Dr. B. R. Deodhar Presents the Ragas of India. Folkways FI 8368. 1 disc. 30 cm. 33. Professor B. R. Deodhar, the Principal of Deodhar's School of Indian Music in Bombay, introduces the raga in a spoken commentary and sings four examples (words of the songs are given in script and transliterated but not translated into English). Issued 1962.

4 items: raga Yaman; raga Miyan Mallar; raga Desha; raga Jayajavanti.

Instruments: tabla, tampura.

Ragas from South India. Folkways FW 8854. 1 disc. 30 cm. 33. Recorded December 18, 1963, by Joseph Byrd at the Institute of Ethnomusicology, University of California, Los Angeles. Notes (16 pages) with musical transcriptions, by Joseph Byrd. They include description of South Indian music and instruments, bilingual translation, and background information for each song. 6 photographs. Issued 1967. $5.79.

4 items (2 vocal and 2 instrumental, all in Adi tala): Varna (Shankaraburana raga), a composition by Gopal Iyer (19th century); Kriti (Bhairavi raga), a composition by Subhramanya Iyer (19th century); Kruti (Natha raga), by Muttuswami Dikshitar (19th century); Raga Malica (with tilana on a theme of North Indian origin).

Performers: Gayathri Rajapur (vocal and gottuvuadyam), Harihar Rao (mridangam), Dorothy Moskowitz (tampura).

Pannalal Gosh. Odeon MOAE 102 (Capitol Imports). 1 disc. 30 cm. 33. This is the first imported recital on the venu, an

Indian flute of bamboo, by P. Gosh, one of the best musicians of India.

2 items: raga Yaman (with two successive talas of 14 and 10 beats); raga Shri (with a tala talwada of 15 beats). "Yaman" is a raga meant for exposition in the evening or early part of the night. "Shri" raga is also an evening melody but of a serious nature.

Bade Gulam Ali Khan. Odeon MOAE 105 (Capitol Imports). 1 disc. 30 cm. 33. With notes. This record is an important relic of Indian vocal music, by one of the foremost classical singers.

2 items: raga Goonkali (in a 16-beat tala); raga Malkauns (sung to Joohmra tala, 14 beats, and, in quicker tempo, to tintala).

Raga Pahadi - Jhinzoti - Raga Mishra - Shivranjani. Odeon MOAE 125 (Capitol Imports). 1 disc. 30 cm. 33.

2 items for sarod and tabla.

Performers: Ustad Ali Akbar Khan (sarod), Chatur Lal (tabla).

Bhimsen Joshi. Odeon MOAE 129 (Capitol Imports). 1 disc. 30 cm. 33.

3 items of Indian vocal music by Bhimsen Joshi: raga Miyan-ki-Todi; raga Puriya Dhanashri; Thumri.

Dagar Brothers. Odeon MOAE 135 (Capitol Imports). 1 disc. 30 cm. 33. Indian vocal music by Moinuddin and Aminuddin Dagar.

Side I: an elaboration of the Alap of raga Darbari Kanada

Side II: examples of dhrupad and dhamar, two ancient forms of Hindu song.

In Memory of D. V. Paluskar. Odeon MOAE 136 (Capitol Imports). 1 disc. 30 cm. 33.

6 items of Indian vocal music: 5 short bajans (or devotional songs); raga Shri (one of the most memorable raga performances on records).

Khansahib Abdul Karim Khan. Odeon MOAE 144 (Capitol Imports). 1 disc. 30 cm. 33.

8 items of Indian vocal music among the music treasures of India.

Khansahib Abdul Karim Khan was a court tenor at Baroda in the 1890's and gained wide recognition as a teacher in the Kirana school of Music. Although recorded some 30 years ago, the sound is as lifelike as products of the latest recording techniques.

Ustad Vilayat Khan (sitar) and Ustad Imrat Khan (surbahar). MOAE 171 (Capitol Imports). 1 disc. 30 cm. 33.

Instrumental items: an Alap on the surbahar (a sort of large bass-sitar), in raga Yaman Kelyan; a Gat in raga Jhinjoti on the sitar, with Nizamuddin Khan on tabla.

Ustad Ali Akbar Khan with Shankar Gosh on Tabla. Odeon MOAE 168 (Capitol Imports). 1 disc. 30 cm. 33.

Instrumental items: raga Medhavi (Alap and Gat in tintala); raga Bairagi (Alap and Gats in tala Shashanka, 5 1/2 beats, and tintala).

Sharan Rani. Vogue CLVLX - 119. 1 disc. 30 cm. 33. Recordings, directed and notes by J. C. Chabrier.

Sharan Rani is the first and the only ranking female performer of sarod. She is a pupil of Ali Akbar Khan.

3 items: raga Yaman Kelyan (evening raga in a 16-beat tintala); tabla solo; raga Bhairavi (morning raga in 7-beat supaka tala and in 16-beat tintala).

Performers: Sharan Rani (sarod), Faiyaz Khan (tabla), Tapati Choudhuri (tampura).

The Anthology of Indian Music: Volume One. World Pacific (stereo only) WDS - 26 200. 3 discs. 30 cm. 33. With a general introduction, descriptions of the musical content and the instruments, biographical sketches of the performers, and a glossary of Indian musical terms. Color illustrations on parchment.

Items: two sides are devoted to "A History and Appreciation of Indian Music with appropriate musical examples" by Ravi Shankar at the Kinnara School of Indian Music, Los Angeles; raga Jai-Jawanti; raga Basant Mookhari; ragam Poorvi Kalyani; ragam Hindolan (Malkuns); tabla Tarang (Kaushik); short percussion solos (tabla, pakhavaj) variously with sitar and tampuras.

Instruments: sitar, tabla, tampura, śarod, vina, mridangam, venu, pakhavaj.

Performers: Ravi Shankar, Alla Rakha, Kamala; Ali Akbar Khan, Shankar Gosh, Sheela Mookherjee; Balachander, Sivaraman; Ramani, Ramabhadran; Janardan Abhyankar, Arjusi Shejwal; Kanai Dutta, Das Gupta, Ray Suusman, N. C. Mullick.

North Indian Master of the Sarod, Ali Akbar Khan. World Pacific WP - 1433 (mono) and WPS -21433 (stereo). 1 disc. 30 cm. 33.

2 items: raga Darbari Kanara; raga Basant Mookhari.

Performers: Ali Akbar Khan (sarod), Shankar Gosh (tabla), Sheela Moorkherjee (tampura).

Sounds of the Veena, Balachander, featuring the flute of Ramani. World Pacific WP - 1436 (mono) and WPS 21436 (stereo). 1 disc. 30 cm. 33. Recording taken from a concert performance (but technically first-rate). $5.97.

4 items (from South Indian music), two by Balachander on the vina and two by Ramani on the venu (flute): Sarasa Saama Dhaana, Koluwai Unnanadae; Kadhanavarike; Varanaaradha Naaraayana.

Performers: S. Balachander (vina), Ramani (venu), Ramabhadran (mridangam).

Drums of North and South India. World Pacific WP - 1437 and stereo WPS - 21437. 1 disc. 30 cm. 33.

Side I, devoted to North Indian drumming with a duet and solos.

Musique de Ceylan. Boite a Musique (BAM) LD 378. 1 disc. 17 cm. 33. Recorded by C. and L. Panassie.

Items (folk and religious music): striking the water-cup; devil's dance and song of exorcism; folk song; rhythmic improvisation for drums; Kandyan dance; piece for xylophone; Tamil folk music.

Chants du Nepal. Chant du Monde LDY 41 75. 1 disc. 17 cm. 33. Recorded in the field by B. Pignede, 1958.

6 items: Jyaure; newar song; gurung songs; tamang song; gurung dance.

Songs and Dances of Nepal. Ethnic Folkways FE 4101. 1 disc. 30 cm. 33. Recorded by Caspar Cronk. Notes by Caspar Cronk and George List. Documentary from Indiana University Archives of Folk and Primitive Music. An excellent booklet provides comprehensive information about the tribes, the recordings, and gives English versions of the words sung. $6.979.

Selections include love songs, prayer chants, dance songs, an instrumental piece on the damyan, a begging song, conch and drum music, and miscellaneous songs both accompanied and unaccompanied.

Morning and Evening Ragas. Capitol Duophonic Stereo DT-2721. 1 disc. 30 cm. 33. (a stereo-ized reissue of Angel 35283, 30 cm. 33., which remains available; also issued in England on HMV ALPC 2, 30 cm. 33, issued 1956; in France on HMV FALP 472, "Musique de l' Inde," 30 cm. 33).

2 items: Raga Piloo, raga Sind Bhairavi (with spoken introduction by Yehudi Menuhin).

Performers: Ali Akbar Khan (sarod), Chatur Lal (tabla), Shirish Gur (tampura).

Records issued in India

Raga Hema - Bihag, Ragas Malaya - Marutam and Mishra - Mand. The Gramaphone Company of India, EALP 1273. 1 disc. 30 cm. 33.

Raga Hema - Bihag is a creation of Ravi Shankar and is played during the first part of the night; raga Malaya - Marutam is essentially of South Indian origin and is effectively rendered in the morning as well as in the night.

Instrument: sitar.

Performer: Ravi Shankar.

Raga Useni - "Rama Ninne," Raga Atana - "Ela Nee Daya Radhu," Raga Nagagandhari - "Sarasijanaba Sodari," Raga Sahana - "Yee Vasudha," Raga Karaharapriya - "Chakkani Raja," Raga Hindolam - "Mamavathu Shri." The Gramophone Company of India, EALP 1284. 1 disc. 30 cm. 33.

This record consists mainly of collections of the finest recordings of this artist.

Instrument: nagaswaram (South Indian shehnai).

Performer: Karukurichi P. Arunachalam.

Raga Durga, Dhun in Khamaj. The Gramophone Company of India. EALP 1310. 1 disc. 30 cm. 33.

Raga Durga is a night melody; Dhun is a light piece, and Khamaj is a light raga.

Instrument: sarod.

Performer: Ustad Ali Akbar Khan.

Varnam - Navaraagamaalika, Sarasasaamadaana - Kaapinaaraayani, Ethnaavunaraa - Kalyaani, Thaaye Ezhai Paal. The Gramophone Company of India, ECLP 2305. 1 disc. 30 cm. 33.

Varnam is rendered as the opening item in any performance of Karnatic music. Sarasasaamadaana and Ethaavunaraa are compositions of the great saint Thyagaraja of South India. Thaaya Ezhai Paal is a soul stirring song composed by one of the oldest living composers of South India, Papanasam Sivan.

Instrument: vina.

Performer: S. Balachander.

Classical Indian Music. Parlophone Odeon (issued for the International Cultural Centre, New Delhi). PMAE 501-503. 3 discs. 30 cm. 33. An album presented with a booklet which contains an introductory essay by Dr. Narayana Menon (9 pages) on the music and the musical instruments of India, as well as detailed notes on the participants and the music performed. Recorded 1962, in collaboration with the International Cultural Centre.

Contents: three sides are devoted to Karnatic music (South India); three sides to Hindustani music (North India); one side is devoted to vocal music, one to the vina, one to the sitar, one to the sarod, one to the shehnai, and one to the mridangam.

Items: Saroja Dala Netri, song by Syama Shastri (1762-1827), in raga Sankarabharana; Emi Jesite by Thyagaraja (in raga Todi); raga Ghinjoti; raga Bahar; raga Yaman Kelyan; raga Kedara; Kajri (folk tune); raga Yadukulakamboji; raga Kalyani.

Performers: M. S. Subbulakshmi (singer); Bismillah Khan (shehnai); Ali Akbar Khan (sarod); Ravi Shankar (sitar); K. S. Narayanaswami (vina); Plaghat Mani Iyer (mridangam); accompaniment by Perur M. S. Gopalakrishnan (violin); Tanjore T. K. Murthi (mridangam); Palghat Raghu (mridangam); Alla Rakha (tabla), Sashi Bellari (tabla); T. Viswanathan (flute).

The Magic Shehnai of Bismillah Khan. The Gramophone Company of India. EALP 1262. 1 disc. 30 cm. 33.

Raga Pooria Dhanashri - Raga Bhairavi.

Instrument: oboe (shehnai).

Performer: Bismillah Khan.

Raga Malkauns - Raga Desh. The Gramophone Company of India. EALP 1289. 1 disc. 30 cm. 33.

Instrument: oboe (shehnai).

Performer: Bismillah Khan.

Raga Bageshri - Raga Sohoni. The Gramophone Company of India. EALP 1271. 1 disc. 30 cm. 33.

Instrument: oboe (shehnai).

Performer: Bismillah Khan.

Aye na Balam, Thumri - Naina morey taras rahe. The Gramophone Company of India. EALP 1751.

Performer: Bade Ghulam Ali Khan (vocal).

Raqa Bhairav - Raqa Pilu Pahari. The Gramophone Company of India, ECLP 2301.

Instrument: veena.

Performer: Dattatreya Parvatikar.

Ahir Bhairav - Raqa Khamaj. The Gramophone Company of India. EALP 1266. 1 disc. 30 cm. 33.

Instrument: sitar.

Performer: Vilayat Khan.

## PAKISTAN

Pakistan is divided into two regions on both sides of India, and for this reason possesses a great variety of cultural groups, languages, and traditions. In West Pakistan the main culture is of the Hindu-Islamic tradition since Islam has dominated these regions since the thirteenth century. In East Pakistan the music is nearer to that of North India although there is an important folklore peculiar to Bengal. It is not possible, therefore, to speak of a cultural unity in Pakistan, which has undergone manifold influences up to the twentieth century.

Classical Music from Pakistan. HMV (India) CLP 1308. 1 disc. 30 cm. 33. With notes. Issued 1960.

2 items: Raag - Durbari - Bilampat, Jhumra - Drut, Tintal; Raag Kdavati - Bilampat, Tilwara - Drut, Tintal.

Performers: Nazakat Ali and Salamat Ali (two young singers, sons of the late Ustad Vilayat Ali Khan); Zahoori Khan (sarangi); Allah Dutta (tabla).

Abhogi Kanada. Thumree. Odeon MOAE 134 (Capitol Imports). 1 disc. 30 cm. 33.

Performers: Nazakat Ali and Salamat Ali (singers); Mohammed Ahmad (sarangi); Abdul K. Khan (tabla).

Song and Sound the World Around: Folk Music of Pakistan. Philips 427.019 NE. 1 disc. 17 cm. 45. Recorded and edited with notes by Deben Bhattacharya. Issued 1962.

4 vocal and instrumental items: Pashta love song; percussion rhythm; boatman's song; Gajir Gan.

Instruments include: fiddle (sarod), string drone (dotara), drums (tabla, dholak).

## TIBET

Because of its geographical location, Tibet has always been isolated from the rest of the world. A land in which three civilizations meet, the Turko-Mongol, the Chinese, and the Indian, Tibet has been influenced by these cultures, although it has always maintained its originality.

A land of monasteries, Tibet has a liturgical music of great vitality and importance. Tibetan Buddhism, with its admixture of magic and shamanism, requires large-scale participation of music which plays a tundamental part in religious services. Apart from the chanting of canonic texts, one also finds instrumental ensembles consisting of wind instruments and percussion. The dung are long metal trumpets that play sustained notes. The rgyaling are oboes that execute the melody. The rkangling is a

metal horn. The percussion instruments are very numerous and comprise cymbals and drums of different shapes.

Folk music is represented above all by the songs performed by professional minstrels. The gophong is a fiddle with two strings in double courses that is played solo. While the sacred music, which shows an Indian influence, is based on a seven-note scale, the folk music, which is influenced by Chinese music, is generally pentatonic.

The Music of Tibetan Buddhism. UNESCO Music Anthology of the Orient (edited for the International Music Council by the International Institute for Comparative Music Studies, General Editor: Alain Danielou). Barenreiter Musicaphon BM 30 L 2009-2010-2011. 3 discs. 30 cm. 33. Recordings 1961, photographs and notes by Peter Crossley-Holland. Texts in English, French, German. Issued 1965.

Record I: The Nyingmapa Sect and the Kagyupa Sect. Recorded at the Entchi Monastery (Gangtok, Sikkim), at the Lamaist Monastery (Rumtek, Sikkim), and at the Sgang-Ngon Monastery (P'hiyang, Ladak). 3 photographs.

14 items (10 from the Nygingmapa Sect, 4 from the Kagyupa Sect): a chant asking the blessing of the Guru Drakmar (choir of monks, 2 shawms, 2 long trumpets, 2 shell trumpets, 2 short horns, hand bell and hand drum, 2 pairs of cymbals, frame-drum).

8 instrumental pieces: The Melody Dao Dermo (by two shawms); two long trumpets; two shell-trumpets made from conches; two short horns, hand bell and hand drum (played simultaneously by a single monk); cymbals (2 pieces); pole drum. Ritual for attaining the qualities of Spiritual Adepts (a choral and orchestral service with text taken from the ancient book Riqzing Soqdrup); The Religious Preaching of the Lord Buddha (date the fifteenth day of the fourth Tibetan month); Saga

Dawa Tsepa Chongna, a service conducted by monks for the laity; Morning music for shawms and trumpets (Chenden and Lama-Chenden); Evening music for shawms and trumpets (Tashi-Garlu and Tampai Gyentsen); Prayer (Thabchock dechen, choral and orchestral service).

Instruments: shawms (rgyaling), trumpets (dung, dung-dkar), short horns (rkangling), hand bell (drilbu), hand drum (damaru), cymbals (rolmo, silnyen), pole drum (rgna).

Performers: Monks of the Entchi Monastery (Nyingmapa Sect); monks (Tibetan) of the Lamaist Monastery of Rumtek, with members of the Tibetan lay community (Kagyupa Sect); monks of the Sgang-Ngon Monastery (Kagyupa Sect).

Record II: The Sakyapa Sect and the Gelugpa Sect. Recorded at Guru Gompa (Ghoum, district of Darjeeling), at the Monastery of Tharpa Chholing (near Kalimpong, West Bengal), at the Buddhist School of Philosophy (Leh, Ladak). 2 photographs.

10 items: History of the Sakya Religion (a reading in Tibetan); hymn for two shawms (Rinchen Palden); Great Kunga Sangpo of Ngorr (an unaccompanied choral chant); an Offering to the God of Sakya through chanting and instrumental music (an offering to Gompo, with a choir of monks and an instrumental ensemble); Invitation to the Deity Shugden (a choral and orchestral service); Auspicious Shawm (Tashi Garling, a melody for two shawms); Reception Shawm (Chenden Gyaling, another melody for two shawms); Prayer for the Dalai Lama (Gyalwa Rinpoche Shapten, a recitation by a monk); Doctrine concerning the After Life (Lam-Rim Du-Don, another recitation); Offering (Tro-So, with a choir of monks and an instrumental ensemble).

Instruments: shawms, trumpets, hand bells, hand drums, cymbals, frame-drums.

Performers: His Holiness Sakya Techer, Grand Lama of the Sakyapa Order; monks from the Sakya (West Tibet) and later of the Guru Gompa; monks from Ngorr (near Shigatse, Tsang, Tibet) and later of the Guru Gompa; monks (Tibetan) of the Tharpa Chholing Monastery (Gelugpa Sect); a Ladaki monk of the Buddhist School of Philosophy (Gelugpa Sect).

Record III: The Kagyupa Sect and the Gelugpa Sect. Recorded at the Sgang-Ngon Monastery (P'hiyang, Ladak), at the

Buddhist School of Philosophy (Leh, Ladak), at the Jyume Tatsang Monastery (Lhasa, Tibet). 2 photographs.

5 items: Invitation to the Deity Khyabjug (the chant and the complete choral and orchestral service); In Praise of Dolma (a solo reading of the book Lekti-ma); Reception Music (Rabney Serdeng, an orchestral piece); The Eternal Voice (a choral and orchestral piece from Yang-yig Dorje Tayang, the most important prayer book of the Gelugpa Sect).

Instruments: shawms (gyaling), trumpets (dung, dung-dkar), hand bells (drilbu), hand drums (damaru), cymbals (rolmo), frame-drums (rgna), gong (mkar-rnga), metal disc (ting-ting).

Performers: Monks of the Sgang-Ngon Monastery (Kagyupa Sect); a Ladaki monk of the Buddhist School of Philosophy (Gelugpa Sect); monks of the Jyume Tatsang Monastery (Gelugpa Sect).

Musique Tibetaine du Sikkim. Contrepoint LVLX - 187 (Collection du Musee de l'Homme, published under the direction of Gilbert Rouget). 1 disc. 30 cm. 33. (A reissue of Contrepoint MC 20119 and of Musee de l'Homme LD 11). Recorded in Sikkim by the Serge Bourguignon Cinematographic Expedition, 1955. Descriptive notes (in French and English). Issued 1968.

15 Items (vocal and instrumental). 6 excerpts of "Cham Ceremony" (New Year's dance festival); Entrance of the twelve dancers, Dance of Lentshi-Lama; Lama's Prayers and Dance of the masks; Dance of Mahakala, God of Death; Invocation of Lentshi-Lama; Burning of effigies; Warrior's chorus; Song of the Wayfarer (for the crossing of a mountain pass, to celebrate nature); Dance of Shigatse; Song of Joy; Caravaneer's Song (accompanied by a monochord fiddle); 2 Young Girl's Songs ("About a horse," "About the Moon"); Religious Chants of the Niyg-Ma-Pa Sect; 2 songs of the Lama Beggars.

Instruments: one-stringed fiddle, 2 shawms, 2 long trumpets, drum, cymbals.

Songs and Music of Tibet. Folkways FE 4486. 1 disc. 30 cm. 33. Recorded in Katmandu by H. Kaufman.

Vocals and instrumentals: shepherd songs, religious chants, flute solos.

## BURMA

Burmese art represents a culmination of a series of different cultural influences, in the formation of which, on the musical level, Indian culture and subsequently Khmer culture imported by the Thai have played the greatest part. It seems that there was also a Javanese influence. At a later date a noticeable Chinese influence left its mark on Burmese music.

In the classical Burmese orchestras one finds the kyi-waing, the set of gongs in a circular frame that is characteristic of Khmer music. Other instruments also common in Thailand and Cambodia are the oboe hne, the xylophone kampouk, the cymbals ya-gwin, and the three-stringed fiddle thro which is markedly different from the tro khmer of the same type.

A speciality of Burma, the saing waing consists of twenty-one tuned drums arranged in a circle around the player. There also exists a great variety of percussion instruments.

The Burmese thirteen-stringed harp, the saun (the ancient Tamil yal), is the last surviving example of this instrument that was common in India and widespread in Cambodia during the Angkor period but has now disappeared both in India and Southeast Asia.

It is generally used to accompany the cho songs, but can also be played solo. The sound of this instrument is particularly beautiful, but modern evolution is causing it to disappear.

From the eighteenth century onward Siamese influence has been predominant, and Burmese musicians concur in the opinion that the main features of present-day Burmese music were acquired during this period. In theory the scale is a tempered heptaphone on which rests the pentatonicism of the melody.

There is also a considerable variety of classical and folk dances, as well as religious theater music.

Music of South-East Asia. Folkways FE 4423. 1 disc. 30 cm. 33. Recorded in studio. Notes (3 pages) by Henry Cowell. Copyright 1956.

Anthology of styles characteristic of this area. Folk and love songs, odes and dances from Burma, Thailand, Vietnam, Laos, Cambodia, Malaya.

Shan 4 (out of 15) items (side 1, bands 1-4): Shan song with double reed; modern theater song with Western violin and bow-harp; classical court song with flute and plucked stringed instruments; Buddhist ceremonial ode (in Sanskrit derivative and Burmese) with bell (kyeesi).

Burmese Folk and Traditional Music. Folkways FE 4436. 1 disc. 30 cm. 33. (One band appears also on two-record Folkways anthology FE 4525: "Man's Earliest Musical Instruments."). Recorded in Burma. Notes (with notation) by Maung Than Myint. Copyright 1953.

16 items including folk, work, and classical songs, drum-circle music, royal and martial song, and modern compositions: Royal barge song; song of Buddhist novitiation; song in praise of nature; interlude for dramatic performances; martial song; pieces on traditional and modern Western instruments.

Instruments: drums (Si Daw, She-Bo, Do Butt, Sengeh, Ozi), drum circle (pat-waing), cymbals (Ye-gwin), clappers (walekau), bells (kyeesi), gongs, gong-frame (maung saing), gong circle (kyi-waing), xylophone (pattala), flute (palwe), tenor reed (hne-gale), bass reed (hne-gyi), harp (saung), and modern Western instruments (violin, guitar, piano).

Performances include the orchestra of Sein Be Dar, court musicians to the last two Kings of Burma.

## CAMBODIA

From the sixth to the thirteenth century Cambodia was the seat of one of the most powerful civilizations of Southeast Asia. Born from the assimilation of Indian culture by an indigenous population, Khmer civilization soon acquired it own individuality and attained its zenith in the building of Angkor and its temples.

Numerous lapidary texts explain the role of musicians in ceremonies, the instruments employed, and sometimes their associations. Before the introduction of Indian culture the autochthonous Mon-Khmers already had a music based on a pentatonic scale. Lithophones that have been discovered intact give the musical scale of the proto-historic period.

At the beginning of the Christian era Indian culture introduced its musical instruments (vina, drums, oboe) which were added to the local instruments (gongs, mouth organ). From the Angkor period (tenth century) onward the orchestras assumed considerable dimensions; the female dancers who performed the sacred dances were accompanied by thirty to fifty musicians whom princes often presented as a gift to the temples. It is probable that at this period the Javanese influence was considerable.

Cambodia became the point of departure for a cultural area including Burma, Thailand, and Laos. An instrument common to these countries is the kong-thom, a set of gongs in a round frame with a keyboard of sixteen or seventeen gongs. Cambodian music can be classified according to three genres:

a) the "pinpeat" music, the music of the dances and the sacred theater. The orchestras consist of a vibraphone roneat-dek, two xylophones with bamboo keys, the roneat-ek and the roneat-thung, one or two sralay oboes and two drums called sampho and skor thom.

b) the "phleng khmer" music, the music for magic rituals and weddings. This music is thought to be the least affected by foreign influences. The orchestra is made up of a lute cha pey,

a spike-fiddle tro khmer, an oboe pey ar, and two drums skor arak.

c) the "mohori" music, the entertainment music in which Siamese influence is considerable. The orchestra consists of instruments of the two preceding ensembles (xylophones, lute, spike-fiddle) to which are added the flute called khloy, two-stringed fiddles, and a crocodile-shaped zither of Siamese origin called takkhe.

In theory Khmer music is based on a scale of seven equal degrees. In practice the melody is always pentatonic, certain degrees being either omitted (usually the 4th and 7th) or only appearing as passing notes. It is impossible to determine the origin of this scale; it appears to be inherent in this musical culture. Nevertheless the hypothesis of an Indian origin is possible.

Chinese influence in the melodic line, and later European influence have made themselves felt during recent decades. In most parts of the Kingdom, however, Cambodian music still retains all its purity.

The Music of Cambodia. UNESCO Musical Anthology of the Orient (edited by the International Music Council under the Direction of Alain Danielou). Barenreiter Musicaphon BM 30 L 2002. 1 disc. 30 cm. 33. Recordings in Cambodia (with the assistance of the French Institute of Indology of Pondichery and the Ecole Francaise d' Extreme-Orient) and commentaries by Alain Danielou. Text in English, French, German. 11 photographs. Issued 1962.

12 items including vocal, instrumental and orchestral music. Prayer in Pali: a psalmody derived from the Indian Vedic chant; Invitation to the Genii: folk music dealing with magic; solo for cha-pei (curved guitar); Karnai (prelude): a classical type of ancient Cambodian music (for orchestra without stringed instruments); Rop Koh (counting the flowers): a classical piece for a string orchestra; Sam Suon Savan: music for banquets and in honor of distinguished personalities; Wan Bain Priyai (to drive away demons): for two fiddles, a curved guitar, an oboe, two drums and two singers; distribution of gifts at marriage festivities; funeral music; March of the Songs: a composition for concert orchestra (Mohori), with percussion, strings, and wind instruments; Prah Tao (The King of Angkor); wedding music (for a classical orchestra).

Instruments: fiddles (tro-i, tro-u, tro-so, tro-chhey), curved guitar (cha-pei), European guitar, European banjo, oboes (pai-ah, sralay, pei), drums (skor, skor-thom, sampho), set of gongs, xylophone, cymbals.

Performers: The musicians of the village of Phloeung-Chhres-Rotes (in the province of Kandal, near Phnom Penh); San Te (curved guitar), Jem Ron (fiddles), So Pan (oboe), Ma So (song and drum); Orchestra of Festivals of Siem Reap, String Orchestra of Siem Reap, Orchestra of Magicians of Siem Reap, Dance Orchestra of Phnom Penh Palace, Classical Orchestra of Pnom Penh Palace, Ensemble of monks of Prayu Vongs Pagoda in Phnom Penh.

Anthologie de la Musique du Cambodge. Ducretet-Thomson (Pathe-Marconi) DUC 20-21-22. 3 discs (five sides). 30 cm. 33. Recorded in Cambodia (1963-64) and notes (9 pages in French) by Jacques Brunet. 23 photographs. Issued 1964.

19 items (complete pieces for the most part), presenting a panorama of the principal aspects of Khmer music.

Side I: Music for salutations, performed by the Royal Ballet Orchestra of Phnom Penh; Chhvea Pineak and Leav Doeur Katt Khsach, performed by the Mohori Orchestra of Phnom Penh; funeral music with oboe (sralay), gongs, and drums (skor-thom).

Side II: Bhat Khlom, by a pinpeat orchestra of Battambang, with xylophone (roneat-ek), gongs (kong-thom), oboe (sralay), drums (sampho and skor-thom); Thor-Yok, sung by two bonzes (a recitation of Pali excerpts from the Tripitaka); Lao Damnoeu Ksach, by a pinpeat orchestra of Siem Reap; Aumdeuk si Trakoum by a pinpeat orchestra of Kompong-Cham.

Side III: Legend of Chinvong, sung by a blind man with his lute (cha-pey); Khek Maun, a two-stringed fiddle (tro-chhey) solo; Bat Lom Neang by a folk music orchestra of Siem Reap with two singers; Doeum Chhung by a wedding orchestra of Siem Reap.

Side IV; Invocation to a genius to exorcize an evil spirit from a sick person, with a bamboo flute (pey-pok) solo; Bat om tuk, a work song by the peasants of Kompong-Chnang; Trott dance, a folk dance performed by the villagers of Angkor Vat for the Cambodian New Year; Dance of the wild oxen (Sneng Tonsong), a folk dance performed by the villagers of Ang-Chen-Roeung in Kompong Chhnang, a singer, a mouth organ, and a drum.

Side V: Khmer Pothisat, a love song with xylophone (roneat-ek), fiddle (tro-u), monochord (sadeou), Srey-Stoen and Phleng Lkhen, two sadeou solos; Krin Loeu, an ancient folk tune for a singer with mouth organ.

Cambodge: musique Samre. Boite-a-Musique LD 112. 1 disc. 30 cm. 33. Recordings in Cambodia and commentaries by Jacques Brunet. Text in French. 6 photographs. Issued 1969.

9 items including vocal and instrumental music: mouth organ solos, songs and dances recorded in the Cardamom Mountains.

## INDONESIA (and Malaya)

Onto the ancient autochtonous and aboriginal base was grafted, first of all, a considerable Indian influence that

provided the foundation of the high Indonesian culture. Spread out over more than three thousand islands, this culture became differentiated and acquired individual features in accordance with either the primitive base or with the greater or lesser ease of access and penetration. Thus it is that, while Java has been deeply affected by Hinduism since the beginning of our era, and Bali by Buddhism, some islands such as Borneo or New Guinea which are hard to penetrate still shelter archaic civilizations in which outside influences have not yet made their appearance. From the eighth to the thirteenth century the kingdom of the Sailendras flourished in Java, and subsequently Islam, which was to adapt itself to the artistic needs of the Indonesians took root in Indonesia and underwent a development.

On the artistic, and especially on the muscial level, Indonesia possesses traditions that are peculiar to itself. The Gamelan is an orchestra consisting of percussion instruments (various metalophones and xylophones) to which are generally added a flute and a fiddle. From the west Javanese Gamelan Degung, which plays for wedding ceremonies, to the Balinese Gamelan Angklung, each province has its own particular style, the various forms of Gamelan being very numerous. The Gamelan generally accompany the sacred dances and the various forms of Indonesian theater, the wayang. The traditions are

still perfectly preserved since they are associated with religious rituals that are still deeply anchored in the customs.

Indonesian music is based on two systems, pelog and slendro, that have precisely determined functions according to the wayang that they accompany. Thus pelog, to which a melancholy character is ascribed, accompanies, for example, the stories of the Panji cycle (wayang gedog and wayang wong), while the slendro, which is brighter and gayer, chiefly accompanies the Ramayana and Mahabharata cycles presented in the form of the Wayang Kulit and Wayang Purwa shadow theaters.

Among the principal instruments attention should be drawn to the following melodic instruments: the gender group, metallophones with bronze keys; the bonang which consists of small tuned gongs; the suling flutes and the rebab fiddles, and the zithers known as chelempung or kachapi. The percussion instruments are very varied and consist of different types of gongs - kenong, bende, kempul, and drums - kendang, ketipung, bedug.

The Indonesians learn music from their youth by taking part in rehearsals with instrumentalists. This teaching through rehearsals and imitation means that for the musicians there is no consciously studied theory.

Music from Bali. Argo RG 1 - 2. 2 discs. 30 cm. 33. (Also in stereo on ARS 1006-1007; available in France on BAM LD 017-018). Recorded at the Winter Garden Theatre, London, for the Indonesian Government during actual performance. Notes by Cyril Clarke.

10 items, chiefly of gamelan music for dances created in the 20th century: Kapi Radja (Overture); Tamililingan (Bumble bees); Ketjak (Monkey Dance) for unaccompanied chorus; Legong; Kebiar; Oleg; Barong (primitive dance-drama); Djanger; Ende; Baris (dance-drama).

Instruments: those of the gamelan.

Performers: the Gamelan (orchestra) and singers from Pliaten (Director: Anak Agung Ode Mandera).

Gamelans de Bali. Boite a Musique (BAM) LD 096 M. (Collection du Musee de l'Homme). 1 disc. 30 cm. 33. Recording by Louis Berthe and Bernard Ijzerdraat. Notes (in French) by Louis Berthe.

Orchestral music from East and South Bali. East Bali: gamelan Selunding of Tenganan village: unspoiled and very old music; Anklung orchestra (should be Klentang orchestra) from Tumbu village. South Bali: Gambuh theatrical music from Batuan village: music here alive in the proper tradition; gamelan Saron of Sangsi village; gamelan djoged bumbung: a bamboo orchestra from Sanur village; Gandrung orchestra (made of bamboo) from the village of Munang-Maning; Ardja theatrical music from the village of Taman, under the leadership of Ida Bagus Sudiyasa.

Indonesia. Columbia (U.S.A.) SLO-210. (Anthology, Vol. 7 from "The Columbia World Library of Folk and Primitive Music;" also on Columbia ML 4947). 1 disc. 30 cm. 33.

24 (out of 30) items of vocal and instrumental music from Bali, Borneo, Java, Maluccas.

1) South Bali. Recorded in Bali by Radio Indonesia, Bernard Ijzerdraat, and Musee Guimet (1951). Edited with notes and photographs by Jaap Kunst, Indische Museum, Amsterdam.

10 items including: love song (solo); choral episode from the Ramayana; chorus with drum from a musical play; instrumental

solos (flute, Jew's harp); dance drama orchestra; shadow play.

Instruments: fiddle (rebab), bamboo rattle (angklung), drum (gupek), gong (kumpur), 6-holed flute (suling gde), small cymbals, cylindrical cymbals (kemanak), metallophones (gender).

2) Borneo. Recorded in Borneo for UNESCO and UNO, 1951-52. Edited with notes and photographs by Jaap Kunst.

4 items (Land Dyak, Sea Dyak of Sarawak): shawm solo; rice song (women's chorus); feast song (drums and gongs); Sarawak head hunter's dance.

Instruments: drums, gongs, shawm (jerupai), 4-stringed lute (sapoh, more generally known as kachapi).

3) Java. Recorded by Alan Lomax, 1951 (for Columbia Records Inc., Great Britain). Edited by Jaap Kunst.

2 items (both on side II, band 2): Structure of the Javanese Gamelan, illustrated by Babar Layar orchestra, explained by Jaap Kunst; a pelog composition (Golden Flower), sung by Mardulasas and played by the Gamelan Kangjeng Kjahi Mangunish, Surakarta, Central Java.

One item should be not labeled Java, since it is from Holland, the students of Amsterdam trying their hand at the gamelan.

4) Moluccas. Recorded by J. Hobbel, in the Moluccas, 1940. Edited with notes by Jaap Kunst.

8 items (all on side I, band 2): songs (mostly leader and chorus), some with instrumental accompaniment, including a rowing song).

Instruments: single-skin drum (tita), set of 9 gongs (sembilan), set of 12 gongs (duwabela), lute.

Bali. Contrepoint MC 20.113. (Collection du Musee de l'Homme). 1 disc. 30 cm. 33. Recorded in Bali, 1953, by Pierre Ivanoff (expedition). Notes and 2 photographs.

8 items (5 from Sanour, South Bali; 3 from Isek, mountains of Central Bali); Kebiar (modern dance); Baris (war dance);

Legong Tobatelou (sacred dance drama from the Ramayana); Polayol (dancing lesson); festive song; Gengong (Jew's harp tune); Wayang-Koulit (shadow play, 4 extracts).

Instruments: cymbals, gongs, metallophones (gamelan), double-skin drums, bamboo Jew's harp, gengong, flute.

Music of Indonesia. Folkways FE 4406. 1 disc. 30 cm. 33. Recordings in Indonesia (and in the Malay Peninsula) and notes by Raden Suwanto. Photographs. Issued 1949.

1) Bali. 2 (out of 10) items for voices and gamelan (orchestra): Ganda Pura (music for the Djanger dance); Pe Perangan Sira Pandji (opera excerpt).

Instruments: fiddle (rebab), metallophones.

2) Java. 4 items: Sundanese love song; Sundanese popular song; Gamelan music (Lagu Babar Lajar, in pelog scale); gamelan music (Lagu Srigardjono, in salendro scale).

Instruments: gong (bonang), metallophones (gender-saron), zither (katjapi), fiddles (violin, rebab), flute (suling).

3) Sumatra. 3 items: Batak song of the Pre-Hindu period; popular dance (originally a harvest dance); children's song (solo and chorus).

Instruments: tambourine, split cymbal (hawar-hawar), hand clapping, xylophone, flute, violin (rebana).

4) Malaya. 1 item: Temiar Dream (shaman and chorus).

Temiar Dream Songs from Malaya. Folkways FE 4460. 1 disc. 30 cm. 33. Recorded under the direction of H. D. Noone (protector of the aborigines) and E. D. Robertson, 1941, Grik in Upper Perak.

12 items from the Ple-Temiar of Perak, including spirit songs, dream songs, ritual dances, and nose flute music: Ajin; Hanjoi (word play); Chinchem (3-piece portion of ritual dance); Alus; Bah Sain; Dalam Guni; Telai Bah Peb; Bah Motoh (motor boat dance); Siku; nose flute melody.

Music of Indonesia. Folkways FE 4537. (Consists of Folkways disc FE 4537 A/B and FE C/D). 2 discs. 30 cm. 33. Recorded in

Indonesia by Phil and Florence Walker. Edited by Henry Cowell. Notes. Issued (with box) 1962.

Instrumental and vocal music from (Vol. I): Celebes, Ambon, Bali, Java, West Java; (Vol 2): Sumatra, Ambon, Bali.

Vol. 1: epic ballad; war dance; Monkey dance; soldiers' dance; pre-dance trance music; katjapi music; water music (performed on traditional instruments).

Vol. 2: ceremonial music; work music; Benediction music; Moslem dance; gamelan orchestra; Barong dance; cremation music.

Gamelan Music of Bali. Lyrichord LL 179 (mono) and LLST 7179 (stereo). 1 disc. 30 cm. 33. Recorded in Bali by Ruby Ornstein (for the University of California at Los Angeles). With commentary and photographs. (In 1968, the "Silver Award" of the Indonesian Sendi Budaya Institute for Cultural Research was given to this record).

7 selections (traditional and modern) from gamelans of North and South Bali (Gamelan Angklung and Gamelan Gong Kebjar): adaptations of traditional music for comtemporary orchestral creations, and a recently composed music: the Kebjar (flash).

Gamelan Music from Java. Philips (Holland) 831209 PY. 1 disc, (stereo). 30 cm. 33. Published under the authority of the Ethnomusicological Institute of Amsterdam.

This record tries to show the length and breadth of classical gamelan music. The piece "Tukang" is a concert version of a big composition, the like of which has not so far been published. (The notation of the music on the cover omits the all-important drums and bonangs, and even the Ketuk or time beater.)

Performers: under the leadership of one of the senior Palace musicians from Surakarta: R. T. Warsodiningrat.

Music of Bali. Westminster XWN 2209. 2 discs. 30 cm. 33. (Also catalogued as WAF 201 and WF 12014-12015). Notes by Colin Mac Phee.

Gamelan Orchestra from Pliaten.

Records issued in Indonesia

Java - Pays Sunda Traditional Music and Songs. Boite a Musique LD 110. 1 disc. 30 cm. 33. Recorded by Merry Otin. Notes in French by Viviane Sukanda (including Sundanese texts and French translation of the songs).

10 items: Panineungan, Sinom degung, Kentar Adjun, Gaya Sari, Senggot, Budak Tjeurik, Panimang, Katineung, Kulu-kulu, Kapati-Pati.

Played by: Yaya and Achmad (katjapi), Achmad, Yaya, and Udjang (rintjik), Achmad and Udjang (kemprang).

Singers: Imas Permas, Rd. Safarman Bratawidjaja, Karman Sastraprawira.

## LAOS

During its history the Kingdom of Laos has been subjected to various influences. As far as its classical culture is concerned, however, it belongs to the countries that were Hinduized at the same time as Thailand and Cambodia. For a long time a province integrated into the Khmer Empire and later a Siamese province, Laos acquired political and religious institutions on Cambodian principles. Hence all the royal music and the music of the southern principalities are similar to Khmer music. One finds here the same orchestral formations and the same instruments, e.g., the sets of gongs in a circular frame, the khong vong, the sralay oboes, and the rang nat xylophones. The two-stringed fiddles so u and so i resemble the tro u and tro chhey of Cambodia.

But the instrument peculiar to the Laotians is the khene, the mouth organ which, after having spread to China, was to become the origin of our reed organs, harmonium, accordians, etc. It consists of a number of bamboo pipes of different lengths that pass through a small wooden wind chest. On each pipe a free reed of bamboo or brass is fitted to the section that enters the wind chest. The khene is usually played solo or in groups, but it also accompanies singers. This instrument only occurs in the southern half of the country.

Laotian melody, like that ot Cambodia, is pentatonic. The fourth and seventh degrees are generally absent. Like that of Cambodia, the scale is a tempered heptaphone, i.e., a division of the octave into seven equal parts.

Music plays a very important part in the life of the Laotians. Each village usually has its orchestras which play their part in all ceremonies. The same applies to the Royal Palace where the orchestras also accompany the Royal Ballet.

Laos, a mountainous country, possesses numerous ethnic minorities which are real cradles of musical cultures, many of which are highly developed. This is the case, for instance, with

the Kha who have magnificent orchestras of gongs and famous bronze drums. Almost all of this music is performed on melodic percussion instruments.

Lao music as a whole is of very great interest both for the music of the minorities and for classical music, which is probably the purest surviving example of ancient Khmer musical art.

The Music of Laos. UNESCO Musical Anthology of the Orient (edited by the International Music Council under the Direction of Alain Danielou). Barenreiter Musicaphon BM 30 L 2001. 1 disc. 30 cm. 33. Recordings in Laos and commentaries by Alain Danielou. Text in English, French, German. 6 photographs. Issued 1961.

11 items including: instrumental melodies; traditional orchestral music; Pure music, folk song of the North; love songs; excerpt from the Ramayana. Long Khong (on the Mekong): Khen solo (in a mode corresponding to the Indian Malkos); Krida Pinihan (Wishes for Prosperity): probably an orchestral example of ancient Khmer music; Ping-Pe (Pure Music): for three khen, two flutes, drums and cymbals; Folk Song of the North: accompanied on the khen; 3 melodies for two Khen; love songs: 2 sung improvisations accompanied on the Khen; Khernokburi (I shall return): a great traditional composition for an orchestra of the Mo-ho-ri type; The Ramayana (Scene of the Abduction of Sita, first part); a spectacle which combines mime, dance and music (for the classical pi-phat orchestra).

Instruments: three pipe mouth organs (khen), two flutes, oboe (pei or sra-lai), fiddles (so u and so i), xylophones (rang-nat), two kettle drums, two sets of cymbals, two sets of gongs (khong vong).

Performers: Lam Se, Thong Linh, Sai Thong (singers). Thao Phet, Thao Vong, Thao Som (khen players); Classical orchestra

(pi-phat) of the Music School of Vientiane; Musicians of the Vientiane School of Music; Luang Prabhang Palace Orchestra.

## PHILIPPINES

Hardly any traces remain today of an autochtonous civilization in the Philippine Islands, which probably belonged to the Oceanian culture in quite recent prehistory. The folk music that one hears today in the northern and central provinces is cast in the spirit of the Portuguese and Spanish music and dance of the last century.

Islamic influence is predominant in the South. This influence, which is of Indonesian origin, began to make itself felt in the sixteenth century.

Except in remote areas very little of the music heard at the present time is characteristic of these islands.

Hanunoo Music from the Philippines. Folkways FE 4466. 1 disc. 30 cm. 33. Recorded by Harold C. Conklin, 1953, near Mount Yagaw. Illustrations and notes.

24 items including: ritual chanting; courting songs; stamp dancing; calls while clearing forest; decoy calls; lullaby; instrumental tunes.

Instruments: percussion sticks (kalutang), gongs (agung), Jew's harp (kinaban), bamboo buzzers (batiwtiw), bamboo zithers (kudlung), flute (lantuy), 3-stringed fiddle (gitgit), guitars (kudyapi).

The Music of the Maqindanao in the Philippines. Folkways FE 4536 A/B. 1 disc. 30 cm. 33. Recorded and annotated by Jose Maceda, University of the Philippines. With complete documentary notes.

The Gong Ensemble (Basalan): Duyug mode, Sinulug mode, Tidtu mode; Tidtu mode on the Kulintang (Danden style, Binalig style), Tagungoo, Lakadtag and Pinagada rhythms (drum beats for dancing); boat-lute (kudyapi): Dinaladay and Binalig scales; vertical bamboo flutes (Ring-Type and Lip-Valley Type), Jew's harp.

The Music of the Maqindanao in the Philippines. Folkways FE 4536 C/D. 1 disc. 30 cm. 33. Recorded and annotated by Jose Maceda. With complete documentary notes.

Epic chants: Radya Indara Patra, Diwata Kasalipan; Religious chants: Bang, Lasib, Talawi, Allahu Rabbuna, Wa Izqala Ibrahim; Love chants: Sarangkunay, Aday Tumpung Dalimbang, Kiriman ay Kiriman, Mabaning, Isaden; Lullabies: Sangel As Wata Babae, Bungbung Mangmang, Child Vendor's tune, Palendag tune; Musical instruments of the Tirurai: kagul, togo', duyug mode on a toy piano.

The Music of the Maqindanao in the Philippines. Folkways FE 4536. 2 discs. 30 cm. 33. Including the two records above (FE 4536 A/B and FE 4536 C/D) in a boxed set. Recorded and annotated by Jose Maceda. With complete documentary notes.

## THAILAND

The music of Thailand is deeply associated with the history of the Kingdom. Although we know little about the ancient period, Thailand's relations with the Khmer Empire, of which it at first formed a province before becoming a state, explain why it is difficult to distinguish between Thai music and Cambodian music. Thus from the nineteenth century onward in both countries one can distinguish only one Siamese-Khmer art both in the

plastic arts and in music. We find the same musical instruments as in Cambodia and the same musical theory.

The piphat orchestra (the Cambodian pinpeat) thus consists of the xylophones ranad ek, ranad thume, the vibraphone ranad lek, the sets of gongs placed on a circular frame, i.e., the khong wong yai with sixteen gongs and the khong wong lek with seventeen gongs, the cymbals ching, the oboe pinai with six holes and quadruple reed, the drums tapone and klong thad.

The mahori orchestra, which is mainly composed of stringed instruments, includes a three-stringed zither, the chakay, the body of which is shaped in imitation of a crocodile, and a lute the grajappi, with two strings in double courses. The majority of the stringed instruments can be played either solo or to accompany singers.

In southern Thailand the Malayan influence is considerable, while in the Northeast the khene orchestras are fairly common.

There is no striking difference between the court music and the music played by the people. In fact one finds the same orchestras in all the villages. We have here a truly national music, and not a music classified according to social strata.

The Western influence is becoming more and more dominant, and today one frequently meets with "compositions" or "arrangements," and also with the introduction of Western instruments in traditional orchestras.

Music of Thailand. Folkways FE 4463. 1 disc. 30 cm. 33. Recordings and notes by Howard K. Kaufman.

> Items including folk, traditional and classical songs: Suksanaen; Can solo; song; girl's song; Chakay and Cning (instrumental); Phlenchoi (repartee singing); folk song; Pamahei (classical style); Totshanasangtaung (percussion orchestra); festive music; Phrayasok (three-stringed violin); Laoduangdoen; Chatree; Khmane Saiyok (instrumental group); Angtalung; reed orchestra.

Traditional Music of Thailand. Institute of Ethnomusicology, University of California at Los Angeles. IE Records 7502. Album of 2 discs. 30 cm. 33. (Recorded monoaural; reprocessed stereo). Recordings (in Bangkok, 1959-1960) and notes by David Morton. Text in separate booklet. With photographs and musical examples. Issued 1968.

> The only available set of recordings of Thai music giving a complete coverage of all the traditional music ensembles and styles and forms, with full commentary and analysis. Complete recordings of all compositions; compositions of all major types and forms; performances by three traditional ensembles.
>
> Compositions include: Ma-Ram - Choet Nai (pi-phat ensemble); chanting prelude to sepha programme; Nok Khao Khamae (thao; pi-phat with vocal); Ruang Soi Son (pi-phat); Khaek Mon (instrumental solos: khong wong yai, khong wong lek); Sathukan (pi-phat); Kahimen Saiyok (mahori ensemble); Choet Nok (solo: so duang); Khlun Krathop Fang (pi-phat); Lao Kham Hom (Khruang sai ensemble).
>
> All the traditional instruments are present in the three traditional ensembles, pi-phat, mahori, and khruang sai. In addition, solos or solo sections on the following instruments are included: pi, ranat ek, ranat thum, khomg wong yai,

khong wong lek, so duang. Solos on other instruments were omitted because of lack of space, or because they are available on other recordings.

For the most part, performers are members of the Phakavali Institute of Dance and Music, Bangkok.

## VIETNAM

Throughout its history Vietnam has been in contact with the Indian and Chinese civilizations which have alternately determined the music of the country. Especially since the nineteenth century, however, the music has assumed its own character and individuality.

Many Vietnamese instruments have a foreign origin and come for the most part from the musical family that includes China, Mongolia, Korea, and Japan. The principal instruments include the transverse flute ong sao, the oboe ken, the monochord dan doc huyen, the sixteen-stringed zither dan tranh, the lute dan kim, the fiddle dan co, and a variety of drums.

The notes in Vietnamese music do not have an absolute pitch and are generally tuned to instruments with fixed pitch. The melodic structure is usually pentatonic and employs auxiliary degrees as passing notes. Examples of tritonicism and tetratonicism are also found.

According to Professor Tran Van Khe, there are two "modal systems:" the Bac modal system that expresses gaiety and the Nam modal system that expresses melancholy or sadness.

The classical music includes the court music (which has almost disappeared since the fall of the monarchy), dance music, liturgical music, music for banquets, music of the palace. In folk music we find, among others, work songs, alternate songs, music for magic rites, music of the folk theater. There is also a music known as "up to date" (renovee) but it mainly consists of songs in a rather Europeanized style.

Musique Proto-Indochinoise. Boite a Musique (BAM) LD 326. 1 disc. 17 cm. 33. Collected from the Moi in the High-Plateaus of Vietnam, 1955, by the Mission Ethnographique Frantz Laforest. Notes (in French) by Frantz Laforest and Le Berthe.

15 items (tribes: Bahnar, Die, Jarai, Maa, Sedang) including instrumental solos, ensembles, music of magico-religious festivals.

Instruments: hydraulic carillon of bamboo (tang koa), 8 bamboo stamping tubes (pah Pung), bamboo xylophones of 9 keys (tatung), bamboo xylophone of 12 to 15 keys, tube zithers (roding, tingning, bro), Jew's harp (toung), mouth organ of 6 pipes (kom-boat), rattles (rong ruyh), drums (goir), gongs (gok), set of gongs (tong-tieng).

Musique du Vietnam. Boite a Musique (BAM) LD 365. 1 disc. 17 cm. 33. Recorded under the patronage of the Centre d'Etude de Musique Orientale. (Grand Prix de l'Academie du Disque Francais, 1960).

8 items, including traditional and folk songs and instrumental solos from the South: Ngu cung dao (inversion of

the 5 tones); Sa mac (Song of the desert); Ngu doi ha (the 5 answers); Qua cau gio bay (Crossing the bridge); Co la (The Egret soars); Nam xuan (Southern spring); Phong xuy trich lieu (The wind blows); Co ban (Ancient piece).

Performers: Tran Van Khe (16-stringed zither, 2-stringed fiddle, moon-shaped lute, drum, voice), Mai Thu (monochord), Mme. Mong Trung (voice).

Musique du Vietnam. Boite a Musique (BAM) LD 434. 1 disc. 30 cm. 33. (A new single L-P release of BAM LD 326 and LD 365).

Chansons Populaires du Vietnam. Chant du Monde LDY 4046. 1 disc. 17 cm. 33. General note by Nguyen-Nghe.

Vocal and instrumental music: work songs (rice-transplanting song, digger's song, Quan ho song of Bac-Ninh); Separation; Waiting for the ferryman; the inn overlooking the coast; On my boat; the riddles.

Performers: Soloists and Ensembles of Vietnam.

Music of Vietnam (Tribal Music of the Highland People, Traditional Music). Folkways FE 4352. 1 disc (mono). 30 cm. 33. Recordings by Pham Duy with collaboration of Stephen Addiss and Bill Crofut. Notes by Pham Duy. Photographs.

This is the first record devoted to a comprehensive survey of Vietnamese music. The disc contains selections from recordings made by Pham Duy over two decades.

Tribal music of both North and South, including traditional music, folk, popular, and work songs: "Pre-Vietnamese" music, including four examples of Cham music; ancient Imperial music (including ballet music and the music of the classical theater); chamber music (instrumental solos including a concerted piece entitled "The Moved Water"); four traditional folk songs (a lullaby, a work song, a rice-pounding song, and a boat song), and three songs composed by Pham Duy.

Instruments: xylophone, gourd-zither, gourd khen, set of gongs, oboe (sarinai); flutes, oboes, viols, drums, cymbals, castanets; 16-stringed zither (dan trang); lut (ty ba); viol (nhi); half-moon lute with two strings (nguyet); flute (phuong vu).

The Music of Vietnam (I). UNESCO Musical Anthology of the Orient (edited for the International Music Council by the International Institute for Comparative Music Studies and Documentation). Barenreiter Musicaphon BM 30 L 2022. Commentaries in English, French, German. Recordings, commentary, and photographs by Tran Van Khe and Nguyen Huu Ba.

Side A, "The Tradition of Hue:" Dance of the Horse and Mang; Dance of the Phoenix; Mounting the Esplanade; Ten "royal" pieces; Mad woman's song (traditional theater). Side B, The five "drums of thunder;" Recitation of Buddhist prayers; Buddhist chant; Monochord solo; "Journey Overland;" "Landscape of Four Generations."

Instruments: cymbals, oboe, "rice drum," hollow buffalo horn, transverse flute, two-stringed fiddle, three-stringed lute, Sapeke clappers, zither, drums.

Performers: Dai Nhac Ensemble, Nha Nhac Ensemble, Nguyen Ngoc Phung.

The Music of Vietnam (II). UNESCO Musical Anthology of the Orient (edited for the International Music Council by the International Institute for Comparative Music Studies and Documentation). Barenreiter Musicaphon BM 30 L 2023. Commentaries in French, English, German. Commentary by Tran Van Khe.

In preparation.

## CHINA

Chinese music constitutes an extremely original world that comprises a particularly elaborate theory, a notation of its own, and original musical instruments. Two thousand years of civilization have fashioned a culture that has exerted a decisive influence on the whole of the Far East.

Music played an important role in Chinese life and rituals. Each emperor either composed his own music or had it composed by

others and it was played in order to influence the sentiments of the people.

In the Chinese pentatonic scale each degree acquires a symbolic value that determines its function. The five degrees of the first pentatonic scale (based on a progression of ascending fifths) gave birth to the five modes known as kong, chang, kiao, tche, and yu. The complementary fourth and seventh degrees of the scale are the auxiliary notes called pien. These are employed as passing or ornamental notes. Although in ancient China music was transmitted orally, a notation using Chinese characters was gradually adopted.

The instruments are traditionally classed in eight categories that correspond to the material used in their manufacture: metal, stone, silk, bamboo, gourd, earth, leather, and wood. These instruments, which are very numerous, have given Chinese music a national character. They include the following: the two-stringed fiddles hou-k'in and the lutes k'in, so, cheng, and p'i-p'a. The number of strings differs for each instrument and has varied from one period to another; the flutes ch'e, ti, siao, sheng, the mouth organ sheng, and the oboes so-na and kouan are the principal wind instruments. The percussion instruments are also exceedingly numerous. They are chiefly used in ritual music and

the music of the danced theater. They comprise bells, gongs, the p'o-pan clappers, and a large range of drums.

Mention must be made of the importance of the sung poetry which enjoyed great popularity since the musical quality of the Chinese language especially favored the development of artistic creation. The theater is indeed the most popular spectacle in China, in particular the King-tiao which simultaneously combines singing, dancing, pantomime, comedy, and acrobatics. The music is usually simple and constitutes one of the factors upon which the success of the theater depends. According to the region, however, considerable variations are seen in the music as well as in the production or the dancing.

Records Issued in Europe and in America

Chants et Danses de Chine et des Minorites Nationales Chinoises. Chant du Monde LD-S 4268. 1 disc. 25 cm. 33. (A selective reissue of Chant du Monde LDY 4039 and LDY 4040. 2 discs. 17 cm. 33). Notes in French.

9 items of vocal and instrumental folk music: Ma fleur (Kazak song); En lancant le filet de peche (popular Cantonese tune, performed by the "Drum and Gong of Chao-Tcheou"); La cueillette du the (by the "Cultural Group of the Province of Pou-Kien," under the direction of Wang Eh-Chin); En gardant les anes (by a rural orchestra of Central China); Danse de travail (Uighur working dance, by the Artistic Group of the Province of Sin-Kiang); Le petit bouvier (province of Hopei, Central China, by the "Chinese Instrumental Group"); La brise douce (song from Mongolia); Contents de se recontrer (flute tune from northern China); Nien Huan Keu (Cantonese play).

Chinese Opera. Columbia (E.M.I. Records, Great Britain) 33 CCX 3. (Also issued on Columbia, France PCX 429). 1 disc. 30 cm. 33. Recorded during the Second International Festival of Dramatic Art in Paris, 1955. Notes (10 pages) in English with illustrations of Chinese musical instruments.

8 items. Excerpts from three operas: The White Serpent (a new version, by Tien Han, of an old popular Chinese legend); The Farewell to the Favourite (a story of the heroic age, about two hundred years B.C.); The Three Scourges (this episode being set in the 4th century); Song of the Yunnan Province; instrumental solos: The Court of the Phoenix (so-na solo); The Return of the Fisherman (a popular 17th century air from the province of Hunan, with a tseng solo and an erh-hu); Moonlight on the Springtime River (a popular air dating from the 15th century with a p'i-p'a solo, two erh-hu, a transverse flute, and a pan); Dance to a Drum (orchestral music).

Instruments: 13-stringed zither (tseng), 4-stringed lute (p'i-p'a), 3-stringed lute (san hsien), 2-stringed violins (erh-hu and kao hou), mouth organ (sheng), transverse flute, shawm (so-na), drums (pang-ku, nan tang kou), cymbals (lollo), gongs, percussion clapper (pan).

Performers: The Peking Opera Company (Official Ensemble of the People's Republic of China).

The Ruse of the Empty City. Folkways FW 8882. 1 disc. 30 cm. 33. Recorded in China. English synopsis and complete text in English. Issued 1960.

A complete classical Peking opera, sung in Mandarin.

China's Instrumental Heritage. Lyrichord LL 92 (mono) and LL 792 (stereo). 1 disc. 30 cm. 33. Recorded at Taipei, Taiwan, in co-operation with the Chinese National Music Association. Issued 1960.

11 items of classical and modern music (some based on ancient folk melodies): P'ing sha lo yen (Wild Geese Alighting on the Sandy Shore): a North China folk song of the 17th century (in a cheng version with hsiao); Lao sen sao tien (Old Monk Sweeping the Buddhist Temple): a Shantung folk song of the 14th century (sheng solo); Teng lou (Ascending to the Top of a Tower): a Hopei folk song of the 18th century (cheng solo, after a famous prose poem by Wang Ts'an, 177-217); Pai niao

chao feng (Hundred Birds Courting the Phoenix): a Honan folk song of the 17th century, originally music for an imperial banquet (cheng solo with nan-hu); Yang-kuan san ieh (The Farewell): a Shensi folk song of the 8th century (in a hsun version, after the famous ch'i-chueh poem by Wang Wei); Tsu-Yu hsing (Freedom March): composed in 1952 by Liang Tsai-Ping (cheng solo); Chin shang hua (Flowers on Brocade): a Hopei folk song of the 16th century (cheng solo with hsiao); Eku-jen (Remembering an Old, Old Friend) for cheng solo, and Shu-hua ch'u (Relieving My Heart), for cheng solo with sheng: two compositions by Liang Tsai-Ping, 1951; Han ya hsi sui (Winter Ravens Sporting over the Water): a Shensi folk song of the 10th century (cheng solo with hsiao); Ch'un chiang hua yueh yeh (The Spring River in the Flowery Moonlight): a Shensi folk song of the 7th century (in a new version for cheng, sheng, hsiao, and nan-hu).

Instruments: 16-stringed zither (cheng), southern fiddle (nan-hu); mouth pipe organ (sheng), ocarina (hsun), bamboo flute (hsiao).

Performers: Professor Liang Tsai-Ping and his group.

Chinese Masterpieces for the Erh-Hu. Lyrichord LL 132 (mono) and LL 7132 (stereo). 1 disc. 30 cm. 33. Notes in English.

9 items of classical Cantonese music: Birds Returning to the Forest (erh-hu solo); Palace of the Han Dynasty under Autumn Moonlight (nan-hu and cheng); Triumph from the Battlefield (erh-hu, ti-hsiao, san-sen, p'i-p'a, cheng, yang-chin, and percussion instruments); West Lake in Autumn Moonlight (a composition by Lui Man-sing, for erh-hu, dar-hu, hsiao, p'i-p'a, cheng, mu-yue, yang-chin); Catkins in the Wind (yang-chin solo); Orioles Singing in the Willows (a composition by Tam Pui-Kwan, for erh-hu, hsiao, san-sen, chang, p'i-p'a, yang-chin, mu-yue, ding-ling, yare-hu, song-sing); Yearning in the Palace (a composition by Lui Man-Sing, for nan-hu, dar-goo, p'i-p'a, cheng, hsiao, ding-ling); Dragon Boat Race (a composition by Ho Lau-tong, for erh-hu, ti-hsiao, san-sen, cheng, p'i-p'a, yang-chin, chung-hu, song-sing, mu-yue, dar-law, dar goo, dar-bue); Admiration of Plum Flowers (an ancient piece for nan-hu solo).

Instruments including: 2-stringed violin (erh-hu), southern fiddle (nan-hu), 16-stringed zither (cheng), flute (ti-hsiao), banjo (san-sen), 4-stringed lute (p'i-p'a), dulcimer (yang-chin), and percussion instruments.

Performers: Lui Man-Sing and his group.

Records issued in China

Instrumental Cantonese Music (san hien, p'i-p'a, yang kin, eul hu...) and Opera Songs of Canton. Art Tune Company (Hong Kong) ATC - 5.

K'in solo (antique 7-stringed zither). Tchong Kouo Chang Pien (Peking) M. 141. 1 disc. 25 cm. 33. (Also issued on Art Tune Company, Hong Kong ATC - 73).

Kao Shan Leou Tsouei - Zither Tseng Solo. Tchong Kouo Chang Pien (Peking) M. 142. 1 disc. 25 cm. 33.

Flute, sona (oboe), kwan-tseu (flute) solos. Tchong Kouo Chang (Peking) M. 143. 1 disc. 25 cm. 33. (Also issued on Art Tune Company, Hong Kong, ATC - 75).

Different kinds of vieles (pah hu, tchong hu, seu hu). Tchong Kouo Chang Pien (Peking) M. 247. 1 disc. 25 cm. 33.

## JAPAN

During the prehistoric period, as at the beginning of our era, it seems, in the light of archaeological discoveries, that there existed a music with a magic signification of the shamanist type. Since Korean musicians came to perform and teach at the court of the emperor around the sixth century, the Korean influence appears to have been considerable. The arrival of Buddhism brought the Indian liturgical chant and music to Japan. At the same time the traditions of Central and South Asia entered Japan and underwent further development. Thus it was that during the Nara period the music of India, Annam, Manchuria, China, and Korea was studied in Japan, demonstrating the extent to which

Japanese music has received various influences from the mainland. The Japanese, always ready to receive openly the arts of other lands, introduced these traditions into their study of theory and their musical composition.

The study of Japanese music is interesting also because it enables us to find traces of the music of continental Asian countries that has vanished in the countries of origin today. This is the case, for example, with the music of Fou-Nan, the kingdom that preceded the Khmer Empire, concerning which Japanese manuscripts have preserved some accounts.

The principal existing musical genres are the following: the Gagaku, the court music that is performed by a dozen or so instruments; the No, a theater music that combines singing, choreography, and accompanimental music; the Ha-uta, sung poems, some of which have become the music of the geishas; the Naga-uta, sung poems that are usually accompanied on the koto, shamisen, flutes, and drum.

Among the instruments we should mention the biwa, a four-stringed lute, introduced into Japan in the tenth century and still used to accompany the bugaku dance. The shakuhachi is a flute with a difficult technique that is generally played solo.

The shamisen, a flat-bodied lute with a long neck that is played with a plectrum, has become a very popular instrument; it is essentially an accompanying instrument. The koto are zithers on which the strings (from 6 to 25 in number) are stretched over a slightly curved body.

This music, which is often very ancient, has survived to the present day thanks to the highly developed sense of tradition and concern for its preservation on the part of Japanese artists.

Records issued in Europe and in America

The Music of Japan. UNESCO Musical Anthology of the Orient (edited for the International Music Council by the International Institute for Comparative Music Studies and Documentation, General Editor: Alain Danielou). Barenreiter Musicaphon BM 30 L 2012 - 2013 - 2014 - 2015 - 2016 - 2017. 6 discs. 30 cm. 33. Photographs. Texts in English, French, German.

Record I: Sokyoku. Recorded in Tokyo (1962) by the Nippon Hoso Kyokai (NHK) - Japanese Broadcasting Corporation - by courtesy. Commentary (with the transliteration and the translation of the original texts) by Hans Eckardt. Issued 1966.

2 items (vocal and instrumental): A) "Yaegoromo, Ikuta School" (founded in Kyoto by Kengyo Ikuta in 1695), "Five Seasonal Songs about Dresses" (poems from the famous anthology Hyakunin Isshu by Teika Fujiwara, 1162-1241): Mae-uta (introductory song); Tegoto (instrumental interlude); Naka-uta (central group of songs); Tegoto; Ato-uta (concluding song). B) "Yuya, Yamada School" (founded in Edo by Kengyo Yamada, 1757-1817). K. Yamada used as the basis for his text an excerpt from the No play of the same name which is attributed to the great No master Zeami Motokiyo (1363-1444).

Performers: "Yaegoromo:" Fumiko Yonekawa (koto and song), Misao Yonekawa (shamisen), Judo Notomi (shakuhachi); "Yuya:" Eisho Koshino (first koto and song), Hiroyuki Nakada (second koto and song), Shoko Murooka (shamisen and song).

Record II: Gagaku. Commentary by Hans Eckardt. Issued 1966.

2 items (solo dances with orchestral accompaniment). A) "Ryoo" (recording: NHK, 1962): one of the most popular dances of the Bugaku. B) "Nasori" (private recording): still performed today at the Tennoji Temple (Osaka).

Performers: "Ryoo:" Shigenkai, the group attached to the Imperial Household Agency; "Nasori:" Garyokai, Gagaku group of the Shitennoji Temple, Osaka.

Record III: The Music of the Edo Period. Items No. 1, 3, 4, 5: recording NHK, 1962; No. 2: private recording. Commentary by Detlef Poljanty. Issued 1966.

5 items (vocal and instrumental): A) Naga-uta: "Echigojishi," love song principally used to accompany Kabuki dances (19th century); Nigenkin music: "Koto no Yurai," the origin of the Koto (19th century). B) Ji-Uta: "Yuki," song cycles accompanied on the shamisen (18th century); Shakuhachi Music: "Shika no tone" (18th century); Sokyoku: "Rokudan no shirabe," pieces for koto (17th century).

Performers: Ijuro Yoshimura, Tetsuo Miyata, Choshi Imafuji (song); Chojuro Imafuji, Gosasuke Kineya, Katsuo Kineya (long necked lute with three strings, shamisen); Suiho Tosha (bamboo cross-flown flute, shino-bue); Rosen Tosha (small drum, kotsuzumi); Jukei Nakamura (big drum, o-tsuzumi); Rosetsu Tosha (laced big drum, taiko); Ogoto Tanaka (song and two-stringed zither, nigenkin); Seikin Tomiyama (song and shamisen); Haruhiko Notomi, Tatsuya Araki (bamboo end-blown flute, shakuhachi); Kin-ichi Nakanoshima (thirteen-stringed zither, koto).

Record IV: Buddhist Music. Recordings (1953 and 1957) and commentary (with translations of the original texts) by Eta Harich-Schneider. Issued 1966.

8 items (vocal and instrumental): A) Hokku: "Great Summons to Prayer" (drum) Fusatsu-no-e, the complete ceremony of communal penitence in a monastery of the Sodo (Zen) Sect (Eiheiji, northern Japan). B) Sange: "The scattering of

lotus flowers" (kada hymn); Shichi-Butse (a shomyo); Santobachi: the "mountain summit sound" (percussion concert); Bai (Bombai) "Nyorai Myo Shoku," an esoteric melody (hikyoku) which may only be heard by the initiated; Moso-biwa: "The lute of the blind monk," a spiritual exercise of singing passages from the sutras to the accompaniment of a bass-lute (in the style of the Sei-rei School); Kaichin, evening signal to retire (percussion instruments).

Instruments: large barrel drum (sodoku), temple bell of the Eiheiji Monastery (Bonsho), copper-bronze gongs (keisu, shokei), miniature bell (rei), large cymbals (nyohachi), circular drum (tsuridaiko), four-stringed bass lute (moso-biwa), wooden gong (han).

Performers: Rev. Kagaku Nishioka, the monks of the Eiheiji, Rev. Dosen Takayama, the Right Rev. Maestro Genyu Nakayama, Rev. Gyoshun Ogawa.

Record V: Shinto Music. Recordings (1953, 1954, 1955, 1957) and commentary (with translations of the original texts) by Eta Harich-Schneider. Issued 1966.

11 items (vocal and instrumental): A) Azuma Asobi, five dance songs of the Japanese court repertory. B) Keihitsu: "The summons of the God," an archetype of magic sound; Norito: "Divine Words," Shinto prayer; Ake: "The break of day," a percussion concert "to awake the sun;" Yamato-Uta No Netori, a prelude to the "Dance of the Ancient Realm;" Irimosu, "Procession music during the arrival and departure of the higher clergy;" Shinno: "Divine art;" Suzuka, a village folk dance; Miko-Kagura, a dance to exorcise evil spirits; Kiriake Shinji: "Ritual of cutting the light," a dance to end the summer season; Yu-Kagura: "The Sun is ushered to bed," a rural dance.

Instruments: bamboo transverse flute (koma-bue), bamboo oboe (hichiriki), six-stringed zither (wagon), wood percussion instrument (shakubyoshi), bamboo transverse flutes (kagura-bue, yoko-bue), large barrel drum (do-naga-daiko), braced circular drum (shime-daiko), small drum with metal rings (taiko), braced cylindrical side drum (tsuzumi-daiko), small brass plates (kane), tiny bells (suzu).

Record VI; No Play. Biwa and Chanting. Recording by NHK, 1962, by courtesy. Commentary by Hans Eckardt and Detlef Foljanty. Issued 1967.

2 items (vocal and instrumental): A) The No play "Hagoromo," one of the most popular and frequently performed. B) chanting accompanied on the biwa (Japanese short lute): "Ishidomaru" (in the Satsuma biwa style), a reworking of an earlier version by Kinshin Nagata (1910).

Performers: Motomasa Kanze and Yaichi Hosho (singing), Shonosuke Isso (nokwan, a cross-flute of bamboo), Ichiro Kitamura (ko-tsuzumi), Toshio Kamei (o-tsuzumi), Motonobu Kanze (taiko), Shisui Enomoto (biwa and singing).

Musique du Japan Imperial (Le Sankyoku du XVIIeme an XIXeme siecle). Boite a Musique (BAM) LD 054. 1 disc. 25 cm. 33. Recorded in Paris, with the help of the Centre d'Etudes des Musiques Orientales. Notes by P. Heliczer.

4 items: Variation "Rokudan" (instrumental); Danmono music (instrumental); song sequence by Kengyo Yoshizawa (d. 1872), "Chidori no Kyoku;" music for the tea ceremony (instrumental excerpt from "Chaondo," a composition by Kengyo Kikuoka).

Instruments: zither (koto), lute (sangen), flute (shakuhachi).

Performers: Shinichi Yuize (singer), Yasuko Nakashima (koto), Hozan Yamamoto (shakuhachi).

Anthologie de la Musique Traditionnelle Japonaise. Ducretet-Thomson (Pathe-Marconi), 320 C 137 and 320 C 138. 2 discs. 30 cm. 33. Recordings directed by Andre Galabuig. With illustrated booklet and notes. Issued under the auspices of the International Music Council of UNESCO, 1960.

Items including: Gagaku, Nohgaku, Sokyoku, Shakuhachi, Sankyoku, Gidagu, Kujomoto, Naga-uta, Ko-uta, Satsuma-biwa.

Classical Music of Japan. Elektra Records EKL - 286 (mono) and EKS - 7286 (stereo). 1 disc. 30 cm. 33. Recorded in Japan by Katsumasa Takasago. Descriptive notes. Photographs.

Items (vocal and instrumental) including: Mibu-kyogen music, music from 14th century Buddhist pantomime plays (folk music that is important for its similarity in style to the folk theatricals from which No drama originated); Kagura music, or shrine music; Geza music (Kabuki); Bairo (Gagaku music); Hiyaku, a piece for two kotos composed in 1931 by Genchi

Hisamoto; Shakuhachi music, for a reading of a sutra in the Buddhist Meianji Temple of the Fuke (Zen) Sect.

Instruments: gong, drums, small cymbal (surigane), lute (shamisen), zithers (kotos), flutes.

The Koto Music of Japan. Elektra (Nonesuch) H-2005 (mono) and HS-72005 (stereo). 1 disc. 30 cm. 33. Recorded in Japan by Katsumasa Takasago. Descriptive notes and photographs.

6 items of classical music are presented on the koto, accompanied in some instances by the shakuhachi, shamisen, and voice.

Performers: Master Hagiwara, Master Hatta, Master Kitagawa, and Master Kikusui.

Japanese Buddhist Ritual. Folkways FE 4449. 1 disc. 30 cm. 33. Recorded by Douglas G. Haring and (one item) by Betty Lanham. 6 pages of notes and 6 photographs by Douglas G. Haring. Issued 1954.

Excerpts from Buddhist (Tendai Sect) rites, at the Nomanji Temple, Kawasaki and at home in Wakayama City; excerpt from Shinto (Tenri-Kyo Sect) rite from Island of Amami Oshima (Ryukyu Islands).

8 items including: large temple bell; morning prayer (hokke kyo); two of the five Sambutsuka hymns; one of the two Mount Hiei hymns of St. Dengyo; chant (nun and women) for memorial services; Okagwa chant.

Instruments: large bronze bell, silver hand bell (rei), gongs, (hansho, kei, kin), large drum (taiko).

The Way of Eiheiji (Zen-Buddhist Ceremony). Folkways FR 8980. 2 discs. 30 cm. 33. Recorded in Japan (Fukui Prefecture) by J. Mitchell under the supervision of Rev. Tetsuya Inoue. Extensive notes and explanatory material.

Items (vocal and instrumental) including: time-telling drums and gongs, morning chants; Hannya Shingyo (chant), breakfast preparation; Dai Rai; Dai Osho; Fire protection ceremony; Novice interview; evening ceremony; memorial service for the dead; taking of vows; music lessons.

Koto Music of the One-stringed Ichigenkin. Folkways FW 8746. 1 disc. 30 cm. 33. Program notes by J. Yamada include historic information, biographies, English translations of songs. Issued 1967.

5 items (vocal and instrumental: most of them were composed between the middle of the Tokugawa Period and its end (1615-1868): Suga no Kyoku (music of Suga); Isaribi (Fishing Fire), one of the masterpieces of Ichigenkin music (from an ancient Japanese poem by Kakinomoto Hitomaro in the Manyoshu anthology, 7th and 8th centuries); Oshi (Mandarin ducks); Botan (Peony), a modern composition by Issui Yamashiro, around Saien Hanazaki's translation of a Sung Dynasty poem; Haru no Shirabe (Spring Song), which stems from the music of the 13-stringed Sho (Japanese lyre).

Performers: Kabuki artist Isshi Yamada (ichigenkin and vocals), Fuzan Sato (shakuhachi).

Gagaku: The Imperial Court Music of Japan. Lyrichord LL 126 (mono) and LLST 7126 (stereo). 1 disc. 30 cm. 33.

8 items of Gagaku orchestral music, including the famous "Etenraku" or "music of divinity."

Performers: Kyoto Imperial Court Music Orchestra.

Japanese Kabuki Nagauta Music. Lyrichord LL 134 (mono) and LLST 7134 (stereo). 1 disc. 30 cm. 33. Commentary with English versions of the words sung and synopses of two plays, pictures, and descriptions of instruments.

Nagauta is the musical part of the Kabuki performance. This recording is the first domestic reocrd devoted entirely to this music.

Items including selections from two Kabuki plays: "Djoji" (Girl at the Dojo Temple) and "Kagamijishi" (The Dancing Lion), and several short instrumental pieces from others.

Performers: Kyoto Kabuki Orchestra.

Japanese Noh Music. Lyrichord LL 137 (mono) and LLST 7137 (stereo). 1 disc. 30 cm. 33. Supervised by Kinhichi Kodera, Nohgaku expert.

Items including musical selections from various classic Noh plays (mostly dance music) and excerpts from an actual performance of "Hagoromo," with chorus, actors, and instruments.

Performers: The Kyoto Nohgaku Kai.

Japanese Poetry Chant. Lyrichord LL 164 (mono) and LLST 7164 (stereo). 1 disc. 30 cm. 33.

Although titled "Poetry Chant," this record belongs to the category of song as it consists of a singer accompanied by some instruments with instrumental preludes and interludes.

5 items: 4 songs based on texts by Chinese and Japanese poets and a song from Minezaki: Shungyo: Nankashu; Yuki (Jiuta); Shunya; Fugaku o Nozomo.

Instruments: shakuhachi, hoteki, reikin (a kind of koto).

Poetry singer: Shufu Abe.

Japanese Koto Orchestra. Lyrichord LL 167 (mono) and LLST 7167 (stereo). 1 disc. 30 cm. 33.

Items (Sankyoku, chamber music, which had its origin during the Edo Period): Along the Grand Tone River; The Stream; Music of Pine, Bamboo, and Plum Blossoms.

Instruments: five kotos, hoteki, shamisen, and shakuhachi.

Performers: Koto Ensemble of the Ikuta School.

Records issued in Japan

Tendai Shomyo. (The Buddhist Chanting of Tendai Sect). Polydor SMN 9001, 1-4. 4 discs (stereo). Compilation and comments by Gido Kataoka. Photographs of the Buddhist services, instruments, temples. Notation (Japanese and Western). Issued 1964.

31 items: Buddhist chanting of Taizokai-Mandala-ku, Shomyo-reiji, and melodic patterns of Ohara-ryu.

Instruments: cymbals (hachi, nyo), bell (rei), ch'ing (kei), and a sort of bell (uchinarashi).

Performers: Nakayama Genyu, Umeyama Enryo, Kataoko Gido, Honda Gensho, Sasaki Koryu, Matsuo Shoshin, Shigeno Keiko.

Shingon Shomyo. (The Buddhist Chanting of Shingon Sect). Polydor SMN 9002, 1-4. 4 discs (stereo). Compilation and comments by Haruhiko Kindaichi and Sataoki Gamo. Photographs of instruments and the Buddhist service. Issued 1964.

37 items: Buddhist chanting of the important service, Kongokai-Mandala-ku and of Jorakue; melodic patterns of Chizan-ryu and Nanzan-shinr-ryu.

Instruments: bell (rei), cymbals (hachi), ch'ing (kei), shell trumpet (hora), and big bell (bonsho).

Performers: Akiyama Sukeo, Fujii Ryushin, Fuse Jokai, Ozawa Shoki, Nakagawa Zenkyo.

Nihon Biwagaku Taikei. (A Collection of Biwa Music). Polydor SLJM 1031-37. 7 discs (stereo). Compilation and comments (in Japanese and English) by Nihon Biwagaku Kyokai (the Society of Biwa Music) with an introduction by Prof. Hisao Tanabe. Many photographs of the instruments, notation and performers. Text in Japanese; Western notations. Issued 1963.

26 items including: techniques of biwa in Gagaku, biwa music of Gagaku, Moso biwa, Heike biwa, Satsuma biwa, Chikuzen biwa, Nishiki biwa, Higo biwa, Kokkei biwa, and modern compositions.

Instruments: various types of lute (biwa) and a flute.

Performers: Ono Gagaku Kai, Kitada Meicho, Tateyama Kogo, Inogawa Koji, Tsuji Seigo, Ikeda Tenshu, Hijioka Takeji, Hagiwara Ryuyo, Ugawa Hisanobu, Yoshimizu Kino, Matsuda Seisui, Odate Shufu, Yamaguchi Kindo, Hirata Kyokushu, Oshida Kyokuyo, Harashima Kyokusho, Yamamoto Kyokukin, Sasagawa Kyokuko, Suito Kinjo, Nishimoto Tsuneki, Yoshizuka Kyokkando, Yamakawa Naoharu, Yanada Mikiko, Hirata Kyokushu, and Furuta Kosui.

Nihon no Taiko. (Drums of Japan). King SKC 1003 (stereo). Compilation and notes by Masakatsu Gunji. 16 photographs. Issued 1961.

16 items: morning service of Shinto shrine; instrumental ensemble of Gagaku; folk festival music; Buddhist ceremony;

Noh; music for Kabuki theater and dance; drum used for Sumo (traditional Japanese wrestling).

Instruments: various types of drums, flutes, oboe, mouth organ, gong, shamisen, clappers.

Performers: musicians of Gagaku, of Noh, of Kabuki, folk musicians from various regions of Japan.

Kanadehon Chushingura. (Gidayu, a genre of Shamisen music for the doll theater, Bunraku). King KZX 1-7. 7 discs (mono). Notes by Shutaro Miyake. 11 photographs of the dolls, scenes, and performers. Text in Japanese.

8 acts of the eleven-act drama "Kanadehon Chushingura," excluding fifth, tenth, and eleventh acts.

Instrument: shamisen.

Performers: Takemoto Tsunatayu, Takemoto Tosatayu, Toyotake Tsubamedayu, Takemoto Orinodayu, (Joruri); Takezawa Yashichi, Takezawa Danroku, Takezawa Danjiro (shamisen).

Utazawa no Seiritsu no Hatten. (Utazawa, a kind of Japanese popular ballad, its establishment and development). King SKC 1015-8. 4 discs (stereo). Compilation by Hideo Fujimoto and comments by Wakaba Namiki, Chiaki Kaneko, and Koei Shibata, with a preface by Dr. Shigeo Kishibe. Many photographs of performers, concert scenes, old pictures of the theaters, and text books. Text in Japanese. Western notations. Issued 1965.

66 items including: many pieces of Utazawa of two major schools. In addition several pieces of other kinds of shamisen songs (Tokowazu, Hauta, Kiyomoto, Kouta, folk song) are shown as sources of Utazawa.

Instruments: shamisen, drums, and flute.

Performers: Utazawa Toraemon, Tokowazu Chitosedayu, Sonoka, Utazawa Shibakatsu, Senshi Chie, Utazawa Toramatsu, Utazawa Shibakiyo (singers); Fujimoto Hirotake, Utazawa Torahide, Tokiwazu Kikusaburo, Utazawa Shibachito, Utazawa Shibaka, Utazawa Shibatora (shamisen); Fukuhara Yoshijiro, Katada Kisoji, Umeya Eiichiro, Umeya Katsuhiko, Hosei Haruo (drums and flutes).

The Imperial Court Music of Japan. (Gagaku). King LKB-1001. 1 disc. Notes in Japanese and English.

9 items including: Kagura Uta, Kume Uta, Azuma Asobi, Saibara, Roei, Hyojo Netori, Togaku, Komagaku, and Yamato Uta.

Instruments: drums (taiko, kakko, san no tsuzumi), gong (shoko), flute (ryuteki, komabue), zither (koto), lute (biwa), mouth organ (sho), oboe (hichiriki).

Performers: The Court Music Lover's Society of the Imperial Household Agency, Court Music Division.

Okinawa Ongaku Soran. (An Anthology of Music of Okinawa Islands). Japan Columbia CLS 5024-5039. 16 discs (stereo). Recorded in Okinawa. Compilation by Jiro Morigaki and comments by Haruo Misumi. Photographs and text. Issued 1965.

30 items including: dramatic music, classical music for dance, classical shamisen music and folk music of Okinawa Islands, Miyako Islands, and Yaeyama Islands (ritual music, music for the chief events of the year, dance music, working songs, popular songs, children's songs, miscellaneous).

Instruments: shamisen (sanshin), koto, three-stringed fiddle (kokyu), flutes, types of drums, and a gong (sho).

Performers: representative groups of folk music and musicians of classical music in Okinawa.

Yoshimura Ijuro Zenshu. (Collection of Nagauta sung by Yoshimura Ijuro). Japan Columbia ADX 501-528. 28 discs (stereo). Compilation and comments by Hideo Tanabe. Text in Japanese. Photographs. Issued 1968.

50 items including: nagauta for Kabuki plays, for concerts, and for classical Japanese dance.

Instruments: shamisen, drums, and flute.

Performer: Yoshimura Ijuro (singer).

Tozai Hanakurabe Kamigata-gei to Edo no Gei. (Music of the Western Part and Eastern Part of Japan). Japan Columbia CLS 5052-5056. 5 discs (stereo). Compilation and comments by Kasho

Machida. Many photographs of the performers, old books, and pictures of old theatrical scenes. Text in Japanese. Issued 1966.

26 items: Joruri (Bunya-bushi, Tosa-bushi, Eikan-bushi, Ozatsuma-bushi, Icchu-bushi, Kato-bushi, Gidayu-bushi, Tokiwazu-bushi, Tomimoto-bushi, Shigetayu-mono, Shinnai-bushi, Miyazono-bushi, Kiyomoto-bushi); Jiuta, Nagauta, Sokyoku, Sekkyo-bushi.

Instruments: shamisen, koto.

Performers: Uji Bunga, Yamabiko Karyo, Tomiyama Seikin, Yoshimura Ijuro, Hagiwara Seigin, Uehara Masaki, Toyotake Tsubamedayu, Satsuma Wakatayu, Takemoto Tsunatayu, Takezawa Yashichi, Tokiwazu Yamatodayu, Miyako Icchu, Kiyomoto Toshijudayu, Kineya Eiji, Satsuki Ichiro, Tamagawa Katsutaro.

Kanjin-cho. (A Kabuki Play). Japan Victor JL-4. 1 disc (mono). A short comment. Photographs of the players and a theatrical scene. Text in Japanese.

Instruments: shamisen, kotsuzumi, otsuzumi, flute.

Performers: Matsumoto Koshiro (7th), Kataoka Nizaemon (12th), Ichimura Uzaemon (15th) (players); Fujita Shinzo, Fujita Senzo (Nagauta); Kashiwa Isaburo, Matsushima Jusaburo, Kineya Katsushiro (shamisen); Mochizuki Tazaemon, Rokugo Shinzaemon (kotsuzumi); Kashiwa Senjuro (otsuzumi); Katada Kisaburo (flute).

Bungo-kei no Joruri. (Joruri of Some Schools derived from Bungo-(bushi). Japan Victor, SJ 3011, 1-3, SJ 3012, 1-3. 6 discs (stereo). Compilation and comments by Michio Fujine. Photographs and text. Issued 1964.

28 items including: Bunya-bushi, Icchu-bushi, Hanchu-bushi, Miyazono-bushi, Shigetayu-bushi, Shinnai-bushi, Tokiwazu, Tomimoto-bushi, and Kiyamoto.

Instruments: shamisen, drums, flute.

Performers: Takemoto Yanodayu, Miyako Ichitsuya, Tomiyama Seikin, Okamoto Miyakodayu, Okamoto Bunya, Fujimatsu Royu, Tokiwazu Chitosedayu, Kiyomoto Umejudayu (singers); Toyozawa Kazutaka, Tokiwazu Mojibee, Tokiwazu Kikusaburo, Miyako

Icchu, Kiyomoto Umekichi (shamisen); Mochizuki Chosaku, Tanaka Denichiro (drums); Fukuhara Momonosuke (flute).

Kyogen. (Traditional Comedy). Japan Victor SJ 3009, 1-3, SJ3010, 1-3. 6 discs (stereo). Compilation and comments by Hiroshi Koyama. Photographs and text. Issued 1964.

15 items.

Instruments: flute (nokan), drums (otsuzumi, kotsuzumi, taiko).

Performers: Nomura Mannojo, Nomura Mansaku, Yamamoto Tojiro, Miyake Tokuro, Nomura Manzo, Shigeyama Sengoro, Ko Yoshimutsu.

Edo no Kagura to Matsuri-bayashi. (Folkloric Shinto Theatrical and Instrumental Ensembles of Edo). Japan Victor SJ 3004, 1-3. 3 discs (stereo). Compilation and comments by Dr. Yasuji Honda. A map and photographs of masks, clothes, ornaments for dancers, instruments, and photographs and pictures of festivals. Text in Japanese. Issued 1962.

17 items including: folkloric Shinto theatricals, instrumental music for the dance of a priestess to a deity, instrumental ensembles for the festivals, and folk songs.

Instruments: flutes, drums, a gong, a clapper.

Performers: Wakayama Taneo and his group, Mamiya Kazumaro and his group, Matsumoto Gennosuke and his group, Takemoto Kintaro and his group, Kagami Kosen and his group, a group of Kanda-bayashi, a group of Meguro-bayashi, a group of Katsushika-bayashi.

Nihon Buyo Ongaku - Keifu to Kosei. (Japanese Dance Music, Its Genealogy and Structure). Japan Victor SJ 3013, 1-3, SJ 3014, 1-3, SJ 3015, 1-3. 9 discs (stereo). Compilation and comments by Masakatsu Gunji. Photographs and text. Issued 1965.

71 items including: dance music of the olden times, Noh, Jiuta, dance music for Kabuki plays, ceremonial dance music, descriptive music of nature, entrance music of characters, music for dance in which dancers use properties.

Instruments: shamisen, flutes, drums, gongs, clappers.

Performers: Kanze Hisao, Yonekawa Fumiko, Mochizuki Tazaemon, Miyako Icchu, Tanaka Denichiro, Tokiwazu Chitosedayu, Tokiwazu Mojibee, Fukuhara Momonosuke, Kiyomoto Shizudayu, Kineya Rokuzaemon, Kineya Sasaburo, Yoshimura Ichisaburo.

Noh. Japan Victor SJ 3005, 1-3, SJ 3006, 1-3. 6 discs (stereo). Compilation and comments by Mario Yokomichi. Many photographs of the instruments, the scenes, the Noh stage, and masks. Text in Japanese. Issued 1963.

A collection of 6 plays: Takasago, Yorimasa, Izutsu, Kocho, Ataka, and Funabenkei. Also demonstration of various types of singing.

Instruments: flute (nohkan), drums (kotsuzumi, otsuzumi, taiko).

Performers: Takeda Takashi, Kanze Hisao, Nomura Shiro, Kondo Kanzo, Sakurama Michio, Toyoshima Yazaemon, Kita Minoru, Matsumoto Kenzo, Nomura Manzo (actors); Isso Shonosuke, Fujita Daigoro, Terai Masakazu, Kitamura Ichiro, Misu Kingo, Ko Enjiro, Yoshimi Yoshiki, Yasufuku Haruo, Kanze Motonobu, Kakimoto Toyoji (musicians).

Kabuki Geza Ongaku Shusei. (Offstage Music for Kabuki). Japan Victor SJL 2010-2012. 3 discs (stereo). Compilation by Shigetoshi Kawatake and comments by Tainosuke Mochizuki. 41 photographs. Issued 1961.

22 items: each item consists of several pieces which belong to the same category or have the same characteristics. Instrumental pieces and songs accompanied by instruments used in Kabuki theater.

Instruments: various kinds of drums, gongs, bells, cymbals, xylophones, clappers, flutes, shamisen.

Performers: Wakayama Tomijuro (singer); Kashiwa Senzaemon (shamisen); musicians belonging to the theatrical group directed by Onoe Kikugoro.

Sokyoku Jiuta Meisaku Shusei. (Masterpieces of Koto music and Jiuta, a Shamisen song). Japan Victor SLR 504-551. 34 discs (stereo). Compilation and notes by Eishi Kikkawa. Text in Japanese. Issued continuously.

Vocal music and purely instrumental music of koto and vocal music with shamisen accompaniment. Two or three pieces are included in each record.

Instruments: koto, shamisen, shakuhachi.

Performers: Nakanoshima Kin-ichi, Takahashi Eisei, Miyagi Kazue, Miyagi Kiyoko, Koshino Eisho, Tomiyama Seikin, Abe Keiko, Torii Kyomudo, Yonekawa Fumiko, Yonekawa Misao, Nakata Hiroyuki.

Gaqaku Taikei. (A Collection of the Imperial Court Music). Japan Victor SJ 3002, 1-3, SJ 3003, 1-3. 6 discs (stereo). Compilation and comments by Hisao Tanabe and Sukehiro Shiba. Many photographs. Text in Japanese. Issued 1962.

Vol. I: orchestral music, music for dance.

Vol. II: vocal music (Kagura-uta, Azume Asobi, Kume-uta, Roei, Saibara).

Instruments: drums (taiko, kakko, san no tsuzumi), gong (shoko), flute (ryuteki, komabue), zither (koto), lute (biwa), mouth organ (sho), oboe (hichiriki).

Performers: Ono Tadamaro, Shiba Sukeyasu, Ono Hisanao, Togi Hiroshi, Togi Toshimi, Ue Chikamasa.

Sokyoku to Jiuta no Rekishi. (The History of the Koto Music and Jiuta). Japan Victor SLR 510-513. 4 discs (stereo). Compilation by Eishi Kikkawa, Kin-ichi Nakanoshima, and Mamoru Miyagi, and comments by Eishi Kikkawa. 4 photographs. Text in Japanese. Issued 1961.

41 items including: Gagaku piece using So; Koto music of Tsukushi school, of Yatsuhashi school, of Ikuta school, of Yamada school, of Kyogoku school; classical songs accompanied by koto; pure instrumental music of koto, modern koto music; classical songs accompanied by shamisen, Jiuta, a genre of shamisen song which is played by koto musicians.

Instruments: koto, so for Gagaku, shamisen, shakuhachi, fiddle (kokyu).

Performers: Abe Keiko, Inokawa Koji, Kikuhara Hatsuko, Tomiyama Seikin, Hagiwara Seigin, Fujii Kunie, Miyagi Kiyoko, Yonekawa Fumiko, Yonekawa Toshiko, Yonekawa Misao (Ikuta

school); Koshino Eishu, Takahashi Eisei, Takahashi Masako, Nakanoshima Kin-ichi, Nakanoshima Keiko, Nakata Hiroyuki, Fukuchi Masue (Yamada school); Ameda Kohei (Kyogoku School); Inoue Mina (Tsukushi school); Sanada Shin (Yatsubashi school); Notomi Judo (Kinko school); musicians of the Chamber Ensemble of Miyagi School.

Nohgaku Hayashi Hikyoku Shu. (Instrumental Ensembles of Noh). Japan Victor SLR 501-3. 3 discs (stereo). Compilation and comments by Kamematsu Matsumoto and Mario Yokomichi. Issued 1960.

13 items: instrumental ensembles of four instruments, solo singing accompanied by only one smaller drum (kotsuzumi), dance music played by only one flute, solo singing accompanied by only one drum (taiko), solo singing accompanied by only one larger drum (otsuzumi), solo singing accompanied by flute and drums (without taiko).

Instruments: flute, drums (kotsuzumi, otsuzumi, taiko).

Performers: Fujita Daigoro, Terai Masakazu (flute); Misu Kingo, Kitamura Ichiro (kotsuzumi); Kamei Toshio, Yasufuku Haruo (otsuzumi); Kanze Motonobu, Komparu Souemon (taiko); Umewaka Rokuro, Hosho Kuro (solo singing).

The Traditional Music of Japan. Japan Victor JL 32-34. 3 discs (mono). Compilation and comments by Dr. Shigeo Kishibe (in English). 21 photographs. Text in Japanese. Issued 1964.

23 items including: Gagaku (ancient court music), Shomyo (Buddhist chanting), biwa music, Noh, Sokyoku (koto music), shamisen music, shakuhachi music, folk songs, and folk music.

Instruments: flute (ryuteki, kamabue), oboe (hichiriki), mouth organ (sho), zither (so), lute (biwa), side drum (kakko, san no tsuzumi), gong (shoko), big drum (taiko), flute (kagura-bue), zither (wagon), clappers (shakubyoshi), flute (nokan), drums (kotsuzumi, otsuzumi, taiko), koto, shamisen, flute (shakuhachi), flute and drums for folkloric ensemble.

Performers: Shigenkai (a group of Gagaku), Nakayama Gen-yu (Shomyo), Sakurama Michio (Noh), Saigo Tempu (biwa), Nakanoshima Kin-ichi (koto), Abe Keiko (koto and sangen), Kineya Sasanuro (Nagauta), Nakayama Kojuro (Nagauta), Kiyomoto Shizudayu (Kiyomoto), Motoki Sui (Kouta), Motoki Sumako

(Kouta), Kasuga Toyoki (Kouta), Kasuga Toyoharu (Kouta), Nihonbashi Kimie (Zokkyoku), Toyotake Yamashiro-shojo (Gidayu), Tsurusawa Tozo (Gidayu), a group of Kanda Bayashi (folk music).

Gidayu no Kyokusetsu. (Melodic Patterns of Gidayu-bushi). Japan Victor SJ 3016, 1-3, SJ 3017, 1-3. 6 discs (stereo). Compilation and comments by Kenji Shuzui and Soichiro Nagao. Photographs of the present players, old pictures of the players, old manuscripts, and old theatrical scenes. Text in Japanese. Issued 1967.

118 items: specific melodic patterns or techniques of Gidayu-bushi.

Instrument: shamisen.

Performers: Takemoto Koshijidayu, Takemoto Tsudayu (singers); Nozawa Kizaemon, Tsurusawa Kanji (shamisen).

Kamigata no Hauta. (Short Songs in the Western Part of Japan). Japan Victor SJ 3007, 1-3. 3 discs (stereo). Compilation and comments by Kenji Hirano. Photographs of old notations, text, covers of books, and programs of plays. Text in Japanese. Issued 1963.

33 items including: short songs for concerts, short songs for plays, and short songs influenced by folk songs.

Instrument: shamisen.

Performers: Kikuhara Hatsuko, Y ekawa Fumiko, Tomiyama Seikin, Hagiwara Seigin, Miura M sayuki.

## KOREA

On the musical level Korea belongs to the family that includes China, Japan, Mongolia, and Vietnam. Korea was for a long time under Chinese domination and was exposed to Mongol invasions. However, despite the Chinese model which always

served as the basis of Korean culture, the latter nonetheless possesses numerous original features.

The Ya-Yo court ritual music has been preserved. It is mainly instrumental and comprises the music of the royal banquets and the ceremonial music. It is preserved and performed by the National Music Institute. The principal remaining forms of liturgical music are the Music of the Temple of Confucius and Buddhist music. Theater music has also been preserved to this day in the theaters of Pyong-Yang and Seoul.

The musical instruments are much the same as those of the Chinese. Among them are the thirteen-stringed zither tai-chaing, the twelve-stringed zither kaya-keum, the pear-shaped lute t'ang-pipa, the three-stringed lute hyen-cha, the two-stringed lute wue-keum, the fiddle hai-keum, and the mouth organ saing.

Korea exerted a great influence on Japanese music, and some emperors sent for Korean musicians, who stood in high repute, to perform at their courts.

Records issued in America

Music from Korea Vol. 1: The Kayakeum. East-West Center Press (Hawaii) EWM - 1001 (mono) and EWS - 1001 (stereo). 1 disc. 30 cm. 33. Notes and an eight-page pamphlet insert with

informative essays by Professor Barbara B. Smith and Mr. Hwang, the player.

4 items are played on the kayakeum by Byongki Hwang and accompanied by the changko (a double headed hour-glass shaped drum).

Instruments: plucked zither (kayakeum, the Korean form of the Chinese cheng, the Japanese koto, and the Vietnamese dan thap luc).

Korea: Folk and Classical Music. Folkways FE 4424. 1 disc. 30 cm. 33. Recorded in Korea. Notes by Hyung Ho Park. Issued 1951.

Selections from representative vocal and instrumental pieces ranging from classical court music to country folk songs.

11 items including: song of complaint; ballad of Chinese story; old popular song; social song (sung by dancing girls); song from an old opera, Buddhist religious music (Kei Myon: Chang Ahk); eulogistic court song; instrumental solo; moralistic song of 1450; requiem for ancestor's shrine.

Instruments: flute, hour-glass drum.

Records issued in Korea

Five Old Korean Stories (sung in the style of the folk opera). Jigu Record LM 120082. 1 disc. 30 cm. 33

Singer with drum accompaniment.

Korean Folk Songs and Classical Court Music. Korean Broadcasting Corporation KBC 10(7001/7002). 1 disc. 30 cm. 33. Recorded in Korea. Notes in English.

9 items: 5 folk songs (Taepyung Ga; Chunan Samguri; Miryang Arirang; Shinkosan Taryong; Baen Norae) and 4 pieces of court music (Soojechun, Kayageum; Sanjo - from Goongmori; Yanggeum and Danso Taryong; Yoochoshinji Gog).

Instruments include: fiddle (yanggeum), 12-stringed instrument (kayageum), flutes (danso, daegeum).

Performers: Kim Oc Shim and Eun Joo Lee (singers), accompanied by the Folk Music Concert Group; instrumentalists

of the National Korean Music Institute; Geum, Yun Sung, Yung Hi Ji, Yung Yoon Kim, Hae Ryong Bong, Sung Jin Kim.

The Korean Court Music. KBC 12. 1 disc. 30 cm. 33. Recorded in Korea. Titles in Korean and English.

16 items (vocal and instrumental): Sanhyon Yong-San (dance suite); Chong-song Jajin Hanip (flute solo); Nak-yang-chun (Spring in Loyang); Chun-myon-kok (a classical song, Spring Indolence); Yombal and Taryong (stylized dance music); Ung-an-ji-ag (Confucius Temple music); Pong-Kyong ji-kog; Su je-chon (long life as immeasurable as sky); Bo-ho-ja (blessing from heaven); Jajin Hanip (classical oboe solo); Hae-ryong; Tae-pyong ka (song, Peaceful Age); Kun-ag (March); Huimun (royal ancestor shrine music); Komunko; Chang-sa (a song sung in Chinese before the dance).

Instruments including: orchestra in Korean style; orchestra in Chinese style; orchestra in mixed Korean and Chinese style; cross flute (taikeum), oboe (piri), zither (komunko).

Performers: Orchestra of the National Music Institute, conducted by Kim Ki-Su; Kim Song-Jin; Ji Wha-ja; Kim Tai-Sop; Hong Won-Ki; Kim Sang-Ki.

Traditional Music of Southern Korea. KBC 15. 1 disc. 30 cm. 33. Recorded in Korea. No documentation.

9 items: Pori Tajak Sori (wheat thrashing song); Nok-um Bang-cho (introduction to long dramatic song); Kayako San-jo (instrumental); Kawe-ji-na Ching-ching (village dance song); Kol Pae Taryong (dice song); Kang Kang Sulne (girl's rice dance song); Nong-bu-ka (rice transplanting song); Shin-chong (excerpt from long dramatic song); Dal Maji (January full moon).

Instruments include: kayako, drum.

Performers: Park Kwi-hi, Park Cho-wol, Kim Yun-tog, Chi Yong-Hi, Kim So-hi.

Traditional Music of Central Korea. KBC 16. 1 disc. 30 cm. 33. Recorded in Korea. No notes.

11 items: Arirang (popular version); Mong-Gum-Po Taryong (song of Mongum part); Kin Arirang (slow Arirang); Kungcho Dangi (silk ribbon); Jongson Arirang (Arirang of Jongson

County); Odoldog (folk song of Cheju Island); Jajin Bang-a Taryong (rice pounding song); Yangyu-ka (green willows); Changbu Taryong (shaman song); Obong-san (Obong hill); Yusan-ka (the Sounding Cataract).

Performers: Yi Un-ju, Kim Okshim.

Traditional Music of Northern Korea. KBC 17. 1 disc. 30 cm. 33. Recorded in Korea.

8 items: Sushim-ka; Yog-gun Sushim-ka; Kin-Ari Taryong; San-Yombul; Jajin Yombul; Yongyon-ka; Kin Nanbong-ka; Jajin Nan-bong ka.

Performers: Yi Chong Yol and Yi Bando Wha (singers); Instrumentalists of the National Music Institute.

Korean Instruments of Traditional Music. KBC 19. 1 disc. 30 cm. 33.

20 items: Kayakeum (12-stringed zither) solo (Sanjo); Hyang-piri and Un-la; Komunko (6-stringed zither) solo; Taikeum (large flute) solo; Pyen-chong (bronze bells); Sei-piri (slender cylindrical oboe); Choongkeum and Gwako (medium sized flute and hanging drum); Saeng-hwang (mouth organ); Samhyon Yukag (band for dance); Tong-so (vertical flute); Dae chui-ta (military band); Yangkeum and tan-so (dulcimer and small pipe); Hyang-piri (Korean cylindrical oboe); Pyen-yeng (stone chimes); Changko (hour-glass drum); Tang-piri and tang-chuck (Chinese cylindrical oboes); Haikeum (2-stringed fiddle); Tai-chang (15-stringed zither); A-chang (bowed zither); and pan-hyang (iron slabs); Kun-ak (chamber music).

Anthology of Korean Traditional Music (Vol. 1 - 2 - 3). Sinseki Record 1240-1 to 30. 30 discs (mono). 30 cm. 33. Recorded in Korea. Notes in Korean by Lee Hye Ku, Sung Kyung lin, Lee Chang be. Photographs.

Contents: A-ak, Ka-gok, Ka-sa, Shi-jo, Si-chang Song-Seu.

Vol. 1: Hwi-mo-ri Jap-ka; Yip-chang.

Vol 2: Pan-sori (dramatic song).

Vol. 3: Dan-ka; folk song; instrumental music (farmer's and San jo); Kayageum Byung-chang; dance music; Bae-baeng-i Kut; Hwe Shimogok.

Instruments: pyon-jong, tuk-jong, pang-hyang, nabal, chabara (or para), ching, tae-gum and so-gum, pyon-gyong, tuk-gyong, komun-go (or hyon-gum), kaya-ko (or kaya-gum), a-jaeng, kum, sil, hae-gum, yang-gum, chung-gum, tang--jok, tong-so, yak and chock, tang-piri, taepyon-so, saeung, hun, pu, na-gag (or sora), changko.

Performers: Korean National Classical Music Institute, Bee Yu Hwan, Choi Jung Hee, Kim Waul Hwa, Hong Won Gi, Lee Eun Kwan, Lee Chang Be, Park Cho Wol, Kim So Hee, Sung Woo Hyang, Kim Kyung Hee, Park Dong Jin, Kim Ok Shim, Park Bo Hwa, Lee Jung Yeul, Shin Kye Dong, Park Kui Hee, Kang Ok Ju, Lim Bang Wool, Hwang Nong Sun, Cho Chang Hoon.

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## RECORD PUBLISHING COMPANIES

Afrah-Al Jazera: Rigadh, P.O.B. 618, Saudi Arabia
Ahang-e Ruz: contact Iran Record Distribution Consortium
Argo: Argo Record Company Ltd., 113 Fulham Road, London SW 3, England
Art Tune Company (Hong Kong): order to China Resources Co., Bank of China Building, Hong Kong; or to: Yau Seng Hong, 57 Connaught Road C., Hong Kong
Baidaphon: Pierre Baida and Co., 34 rue Mousky, Cairo, U.A.R.; or contact Pathe
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- France: Editions Barenreiter, 19 bis rue de Vanves, Boulogne-sur-Seine
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- Switzerland: Barenreiter-Verlag AG Basel, Postfach CH-4000, Basel 15
- USA: Electra Corporation, 1855 Broadway, New York, N.Y. 10023; or: International Record Industry (UNESCO), 135 W. 41st Street, New York, N.Y. 10036.

Boite a Musique (BAM): 133 Boulevard Raspail, Paris 6, France
Capitol: Capitol Records (EMI Group), 1730 Broadway, New York, N.Y. 10019 USA; or: P.O. Box 2391 Hollywood, Calif. USA
Chant du Monde: 32 rue Beaujon, Paris 8, France (some discs issued in USA by Monitor)
Club Francais du Disque: 8 rue de la Paix, Paris 2, France
Columbia:
- France: Les Industries Musicales et Electriques Pathe-Marconi (EMI Group), 19 rue Lord Byron, Paris 8
- Great Britain: Columbia Gramophone Ltd., Gramophone Buildings, Hayes, Middlesex
- Japan: Nippon Columbia Co., Ltd., (EMI Group), International Trade Division, 14-14, 4-chome, Akasaka, Minato-ku, Tokyo
- USA: Columbia Records (Philips Group), 799 Seventh Avenue, New York, N.Y. (No connection with U.K. Columbia).

Contrepoint: Vogue International Industries, 82 rue Maurice-Grand-Coing, 93 Villetaneuse (Seine-St. Denis), France. (represented by Period Records in the USA).
Decca:
- France: Societe Francaise du Son, 32 rue Beaujon, Paris 8e
- USA: Decca Records Inc. 445 Park Avenue, New York, N.Y. 10022

Department of Fine Arts: Bangkok, Thailand
Desto: Desto Records, 12 E. 44th Street, New York, N.Y. 10017 USA
Ducretet-Thomson:
- France: IME Pathe-Marconi (EMI Group), 19 rue Lord Byron, Paris 8.

Great Britain: London Records, 1-2 Brixton Road, London SW 9
USA: London Records Inc. (Decca Group), 539 W. 25th Street, New York, N.Y. 10001
East-West Cneter Press: Honolulu, Hawaii 96822 USA
Elektra: Electra Corporation, 1855 Broadway, New York, N.Y. 10023 USA
El-Eswed Phone: Rigadh, Shop 29, Saudi Arabia
Folkways: Folkways Records and Service Corporation, 701 Seventh Avenue New York, N.Y. 10036 USA
The Gramophone Company of India (EMI Group): 33 Jessore Road, Dum Dum, Calcutta - 28, India
HMV:
Great Britain: His Master's Voice, EMI Records Ltd., 20 Manchester Square, London W 1
India: The Gramophone Company of India (EMI Group), 33 Jessore Road, Dum Dum, Calcutta-28
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Iran Record Distribution Consortium: Khiyaban-e Takht-e Jamshid 94, Teheran, Iran
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Melodiya: Mezhdunarodnaya Kniga, Moscow G-200, USSR
MK Records: Vesojuznoje Objedinenije, Mezhdunarodnaya Kniga, Moscow G-200, USSR
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Pathe:
France: IME Pathe-Marconi (EMI Group), 19 rue Lord Byron, Paris 8
Great Britain: EMI Records Ltd., 20 Manchester Square, London W 1
Philips:
France: Societe Phonographique Philips, 6-8 rue Jenner, Paris 13
Holland: N.V. Philips Phonographische Industrie, "Hoog Wolde" Gerrit van der Veelaan 4, Baarn
Polydor: obtainable from Nippon Gakki, 1, 7-chome, Ginza, Chuo-ku Tokyo, Japan
Sahibinin Sesi: Turkish Branch of HMV, Great Britain
Schwann: L. Schwann-Verlag, Charlottenstrasse 80-86, Dusseldorf, West Germany
Sherkat-e Jam (Radio Javid): contact Iran Record Distribution Consortium
Sinseki: Sinseki Record Co., Ltd., Seoul, Korea
Sono Cairo: contact Ministry of Education, Cairo, UAR
Supraphon:
Czechoslovakia: Artia (MK Group), Prague
USA: Artia Records, 38 W. 48th Street, New York, N.Y. 10036
Tauzi'at ash-Sharq: Jeddah, P.O.B. 1805, Saudi Arabia
Tchong Kouo Chang Pien (Peking): order to China Resources Co., Bank of China Building, Hong Kong; or to: Yau Seng Hong, 57 Connaught Road C., Hong Kong
Teldec: Telefunken - Decca Schallplatten, Hamburg 19, West Germany
Toshiba: Toshiba Musical Industries Ltd., 2-17, 2-chome, Akasaka, Minato-ku, Tokyo, Japan
Victor: Victor Company of Japan Ltd., Record Division, Kazan Building 4, 3-chome, Kasumigaseki, Chiyoda-ku, Tokyo, Japan
Vogue: Vogue Records, 52 rue Hauteville, Paris 10, France (not connected with English Vogue)
Westminster: Westminster Records (MK Group), 375 Seventh Avenue, New York, N.Y. 10001 USA

## A NOTE ON THE FOREIGN AREA MATERIALS CENTER

The State Education Department in New York is actively concerned with strengthening opportunities and resources for international and comparative studies in the schools, colleges, and universities of New York, as well as with related activities in educational exchange and overseas service. Emphasis is being placed on the peoples, cultures, and contemporary institutions of those areas traditionally neglected in American education--namely, Asia, Africa, Latin America, Russia and Eastern Europe. Also emphasized are comparative studies which reflect recent scholarship in the social sciences and humanities and which explore significant aspects of American society in relation to developments elsewhere in the world.

Recent efforts of the Department in international studies include faculty fellowships and seminars; and programs of independent reading and seminar discussion, summer institutes, and other opportunities for secondary school teachers; consultant services to schools, colleges, and universities in developing foreign area studies; and experimental programs in the study of critical languages in schools and colleges, summer field work overseas for students and teachers, and the like.

As a further extension of these efforts, the State Education Department established, in December, 1963, the Foreign Area Materials Center. In March, 1967, because of increasing interest in the Center's work from institutions outside New York State, the National Council for Foreign Area Materials, a group of eleven regional college associations and consortia, was established and has become an active sponsor of the Center's work. The Center, which is located in New York City, is concerned with the development of materials useful in teaching about foreign areas, mainly at the undergraduate level.

Types of materials which have been produced or are in preparation include color slides in South Asian studies, reproductions of museum materials from India, reviews of documentary films, computerized bibliographies for college libraries, and experimental teaching materials. The Center provides liaison with publishers and other organizations producing materials useful in undergraduate instruction and is particularly concerned with out-of-print books and other needs of college libraries. These activities are being supported by grants from foundation sources, the United States government, and the National Council for Foreign Area Materials.

The Center also distributes various types of syllabi and reprints, bibliographies and similar materials to college faculty members offering courses related to the Center's main areas of interest--Asia, Africa, Latin America, Russia and Eastern Europe. A list of materials is available on request.

The Foreign Area Materials Center is under the direction of Ward Morehouse, Director, and Authur Osteen, Associate Director, Center for International Programs and Comparative Studies. The Manager of the Foreign Area Materials Center in New York City is Miss Edith Ehrman.

Correspondence regarding any of the activities mentioned above and requests for materials should be directed to the Foreign Area Materials Center (11 West 42nd Street, New York, 10036). Correspondence concerning other aspects of the Department's programs in foreign area studies and related international activities should be sent to the Director, Center for International Programs and Comparative Studies, University of the State of New York, State Education Department, Albany, N.Y. 12224.

SOME PUBLICATIONS OF THE FOREIGN AREA MATERIALS CENTER

Ward Morehouse, editor, Foreign Area Studies and the College Library. 1964. (FAMC Occasional Publication No. 1). $2.00.

L. A. Peter Gosling, Maps, Atlases and Gazetteers for Asian Studies: A Critical Guide. 1965. (FAMC Occasional Publication No. 2). $2.00.

Patrick Wilson, Science in South Asia, Past & Present: A Preliminary Bibliography. 1966. (FAMC Occasional Publication No. 3). $2.00.

Ward Morehouse, editor, The Comparative Approach to Area Studies and the Disciplines: Problems of Teaching and Research on Asia. 1967. (FAMC Occasional Publication No. 4). $2.00.

Lyman Legters, Language and Area Studies: A Bibliography. 1967. (FAMC Occasional Publication No. 5). $2.00.

George Fischer, American Research on Soviet Society. 1967. (FAMC Occasional Publication No. 6). $2.00.

Theodore Herman, editor, The Geography of China: A Selected and Annotated Bibliography. 1967. (FAMC Occasional Publication No. 7). $2.00.

Ward Morehouse, editor, Understanding Science and Technology in India and Pakistan. 1967. (FAMC Occasional Publication No. 8). $2.00.

Winston L. Y. Yang and Teresa S. Yang, editors, Asian Resources in American Libraries. 1968. (FAMC Occasional Publication No. 9). $3.00.

East Asia: A Bibliography for Undergraduate Libraries. Area Editor: Donald Gillin. 1970. (FAMC Occasional Publication No. 10). Available from Bro-Dart, Inc., 1609 Memorial Avenue, Williamsport, Pennsylvania, 17701. $8.95.

South Asia: A Bibliography for Undergraduate Libraries. Area Editor: Louis A. Jacob. 1970. (FAMC Occasional Publication No. 11). Available from Bro-Dart, Inc. $8.95.

Africa south of the Sahara: A Bibliography for Undergraduate Libraries. Area Editor: Peter Duignan. 1971. (FAMC Occasional Publication No. 12). Available from Bro-Dart, Inc. $8.95.

Southeast Asia: A Bibliography for Undergraduate Libraries. Area Editor: Donald Clay Johnson. 1970. (FAMC Occasional Publication No. 13). Available from Bro-Dart, Inc. $8.95.

Middle East and North Africa: A Bibliography for Undergraduate Libraries. Area Editor: Harry N. Howard. 1970.

(FAMC Occasional Publication No. 14). Available from Bro-Dart, Inc. $8.95.

George Fischer and Walter Schenkel, editors, Social Structure and Social Change in Eastern Europe. 1970. (FAMC Occasional Publication No. 15). $3.00.

International Institute for Comparative Music Studies and Documentation, Berlin, comp. Oriental Music: A Selected Discography. 1971. (FAMC Occasional Publication No. 16). $3.00.

A number of syllabi, course outlines and teaching notes, bibliographies, and other materials are also available from the Foreign Area Materials Center. A list of these materials will be sent on request.

Minimum order, $2.00; all orders must be prepaid. Checks should be drawn to The University of the State of New York.

Foreign Area Materials Center, University of the State of New York, State Education Department, 11 West 42nd Street, New York, N.Y. 10036.

This publication is one of a series issued by the Center for International Programs and Comparative Studies of the New York State Education Department and the National Council of Associations for International Studies. The Center for International Programs and Comparative Studies is particularly concerned with improving opportunities in New York State for the study of areas of the world traditionally neglected in American education and with exploring significant aspects of American society in relation to developments elsewhere. The National Council of Associations for International Studies is composed of regional associations of colleges throughout the United States interested in cooperative activities to strengthen foreign area studies in undergraduate education.

The Foreign Area Materials Center in New York City, which is administered by the Center for International Programs and Comparative Studies under the sponsorship of the National Council of Associations for International Studies, is concerned with the development of materials useful in teaching about foreign areas, mainly at the undergraduate level. Further details about the Foreign Area Materials Center and other titles in the present series are given at the conclusion of this publication.

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